



# *Music Educators Journal*

**Holiday Issue**

DECEMBER

1939

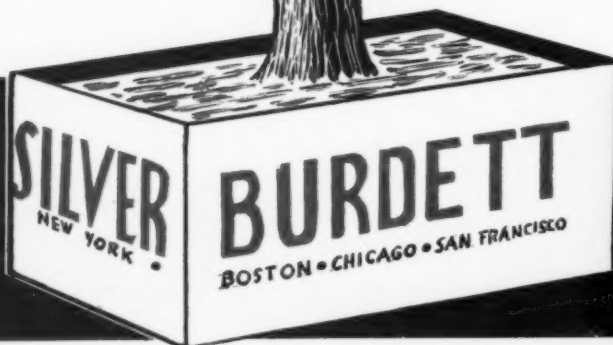
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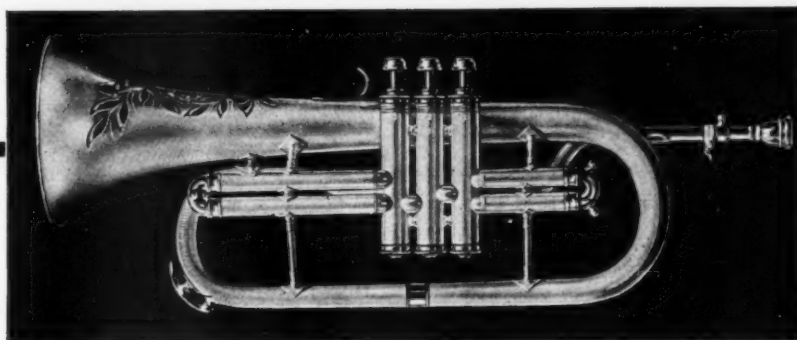












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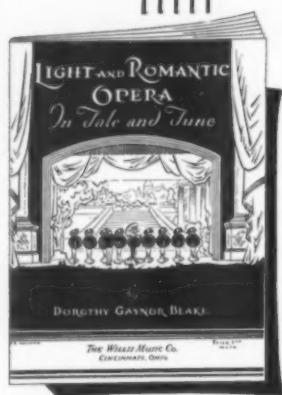
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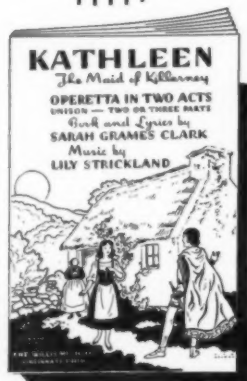
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## Notes from the Field

**Progressive Education Conference.** The central theme of the Progressive Education Association's national conference at the Palmer House in Chicago the week of February 19-24 will be "Resources and Education—Human and Material: Their Use and Development by the Schools," with conducted visits to schools scheduled under trained leadership, to be followed by discussion conferences at the schools. Music is to be given a prominent place on the program this year.

According to Avis T. Schreiber, chairman of the Music and Arts Group of the Association, Thursday and Friday, February 22 and 23, are days of special interest to music educators. Thursday morning and afternoon will be given over to consultation conferences on "Resources, Their Use and Development in Music," which will also bring out teaching philosophy, with Herman Smith as discussion leader and Alton O'Steen, L. Thomas Hopkins, Marguerite K. Allyn, Madi Bacon and Lorraine Watters as consultants. This will be followed by a demonstration program by children of the primary and junior high school levels. The program Thursday evening, to be devoted to a talk by Harold Rugg and discussion of what the schools can and should do about the international situation, will be followed by singing and dancing by foreign groups from the Chicago area.

Friday afternoon the arts group is to discuss, "What are the common objectives of the arts and how do they contribute to general education?" "What are the ways in which your particular field is similar to the other arts?" "What are the advantages in having common objectives?" "What are the unique contributions in each area?" "Does music, dance, drama, graphic arts contribute to the general growth of all individuals?" "Does music meet the objectives of education in general?" "Are the arts for the few or for all? Why?" Roy Faulkner of the Art Department at Columbia University will be the discussion leader, with Frank Hammond, Chauncy Griffith, William Vitarelli, Harold Rugg and Lois M. Williams as consultants.

**North Carolina High School Music Teachers Conference.** The annual fall conference for high school music teachers in North Carolina held October 16 at the Woman's College, University of North Carolina, Greensboro, drew a record attendance of 300. Clinic sessions were under the leadership of Rudolph Ganz (piano); Olaf Christiansen (choral); Earl Slocum, C. D. Kutschinski, Donald Pfohl and James C. Pfohl (orchestra and band). A high school chorus of sixty, representing many North Carolina high schools, sang in the choral clinics; the Davidson College band played in the band clinic; and an orchestra of forty students from various schools formed the clinic orchestra.

At the business session decision was made to re-district the state for the district contests as well as to reduce the number of contests from fourteen to eight or nine, thus giving more importance to each.

The annual dinner concluded the day's activities. This was featured by talks by conference leaders and by Wade R. Brown, former director of the Contest-Festival Association, and Mrs. Crosby-Adams, composer and teacher of Montreat, N. C.

Lillian Matt Carter, wife of Russell Carter, the state director of music for New York, passed away October 19. The many Conference friends of Mr. Carter extend their sympathy to him.



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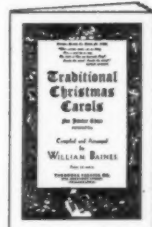
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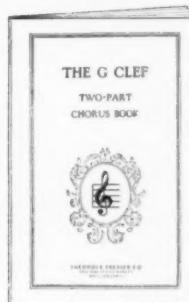
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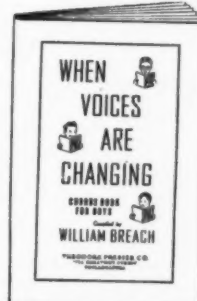
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**M.E.J. Clubs.** Teacher-training students in the following institutions joined the Music Educators Journal family recently: Board of Education, Muskogee, Okla.; Chicago Conservatory of Music, Chicago, Ill.; Indiana State Teachers College, Indiana, Pa.; Ithaca College, Ithaca, N. Y.; New England Conservatory of Music, Boston, Mass.; Northwestern University, Evanston, Ill.; Oberlin College, Oberlin, O.; Ohio State University, Columbus; Teachers College, Columbia University, New York City; University of Kansas, Lawrence; University of Michigan, Ann Arbor; University of Montana, Missoula; University of Oregon, Eugene; University of Utah, Salt Lake City; Wayne University, Detroit, Mich.; West Chester State Teachers College, West Chester, Pa. Enrollment in these M.E.J. Clubs ranges from 12 to 107—top honors going to West Chester State Teachers College. Information regarding the student club rates may be secured from the Journal office.

**University of Arizona.** Weekly radio lessons in music, over the Arizona network, are being broadcast by the University of Arizona from its radio studio. These lessons, prepared under the direction of Hartley D. Snyder, head of the music education department of the university, are designed for rural schools but are also used by many Arizona cities, including Tucson. Instructions for teachers are sent in advance to over 200 school systems.

Radio as a means of active rather than passive participation is the philosophy behind these lessons. Singing and rhythmic activity as well as listening to music is included. Music interesting to all age levels is selected and an appreciative attitude toward the music materials experienced is maintained. Lessons are presented by Mr. Snyder and Heloise McBride of the Roskrige Junior High School, Tucson.

**Massachusetts.** The Western Massachusetts Music Festival will be held under the auspices of the Massachusetts Music Festival Association, May 3, at Athol, under the sponsorship of the Athol School Department, William A. Spooner, Superintendent.

The Eastern Massachusetts Music Festival will be held May 10, at Wellesley, under the sponsorship of the School Department of Wellesley, Edwin H. Miner, Superintendent.

For information regarding the Western Festival, address Henry R. Wheeler, supervisor of music, Public Schools, Athol, Mass. Regarding the Eastern Festival, address Amy Young Burns, director of music, Public Schools, Wellesley, Mass.

**Flint Community Music Association** has just issued its twenty-second annual report, a noteworthy record of achievement, under the leadership of William W. Norton. The report gives the historical background of the association, its organization, activities and accomplishments of a general civic character, cooperating music groups, various music activities sponsored in the public schools, and the officers of the Association. The report concludes with a constructive program of expansion and development for the future.

**Joseph E. Maddy** will take a three months' leave of absence from his position as professor of radio music instruction at the University of Michigan beginning February 20, in order to fill a series of engagements as adjudicator, guest conductor, consultant and speaker at various meetings and festivals throughout the United States. His present commitments include Kansas in February, Florida and Georgia in March, and California immediately preceding and following the Music Educators National Conference meeting in Los Angeles.



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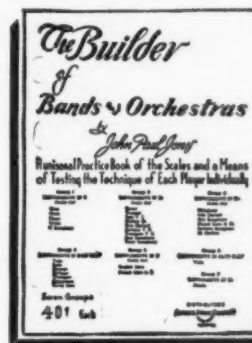
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Music Section, Oakland Teachers Association, is responsible for an effective mimeographed news bulletin, the first number of which (Volume II) has just come to our attention. In addition to the official announcements included, there are many breezy personal items. Vincent A. Hiden is editor of the bulletin.

Bohumil Makovsky probably has as many friends and admirers as any man in the field of music education—not more than a score of whom know that his first name is Bohumil and not Boh. To those who know him only by reputation, Boh Makovsky is a man who for twenty-five years has brought musical distinction to the Oklahoma Agricultural and Mechanical College (usually abbreviated A. and M.). To the president, faculty, associates, students, Stillwater citizens and friends in general, the name "Boh" symbolizes the affection and esteem in which is held the man who has devoted himself to a career of service in the field of music as teacher, leader and counselor. On December 7, as part of an observance of Mr. Makovsky's twenty-fifth anniversary as head of the music department, the Symphonic Band of Oklahoma A. and M. College gave a silver anniversary concert, and at that time Mr. Makovsky was presented with a large volume in which had been bound several hundred letters of greeting and congratulations received from former students and friends in all parts of the United States.

William Wiemann is the newly appointed head of the Standard, Educational and Sales Departments of the Music Publishers Holding Corporation (Witmark-Harms-Remick). Mr. Wiemann has had wide experience in the music industry, having been active in it for almost two decades.

Richard H. Thornton has joined the Boston office of Ginn and Company as editor in charge of college publications.

Karl W. Gehrken, whose notable contributions to music education have included the editing of the Volumes of the Proceedings of the Music Teachers National Association for twenty-two years, has just announced his resignation in this capacity. Pressure of duties at Oberlin Conservatory of Music, where Dr. Gehrken has been head of the Music Education Department since 1907, has compelled him to relinquish his work as editor of publications, which has been of high standard. Dr. Gehrken's is a noteworthy record of achievement and service, including activity in the affairs of the M.T.N.A. for some thirty years, past presidency of the M.E.N.C., and charter membership and continued activity in the Research Council of Music Education. He has also written many books in the music education field.

A new editor of publications will be elected at the annual M.T.N.A. convention in Kansas City in December, and in the meantime, Assistant Editor Theodore M. Finney carries on the duties of the editorial office.

Harold Flammer of New York City, prominently identified with the music publishing field over a long period of years, died October 22 in Bronxville, N. Y., in his fifty-first year. Mr. Flammer was formerly president of the Music Publishers Association of the United States.

Helen S. Leavitt is now manager of the Music Editorial Department of Ginn and Company, Boston, succeeding E. W. Newton, who retired two years ago after a long period of active service with the firm.

Theodore Kratt, formerly dean of the School of Music at Miami University, Oxford, Ohio, has been appointed dean of the University of Oregon School of Music at Eugene.

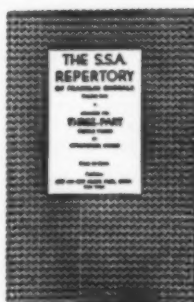
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### Statement of the Ownership, Management, Circulation, Etc.

Required by the Acts of Congress of August 24, 1912, and March 3, 1933.

Of Music Educators Journal published 6 times during school year at Chicago, Illinois, for October 1, 1939.

State of Illinois } ss.  
County of Cook }

Before me a Notary Public in and for the State and county aforesaid, personally appeared C. V. Buttelman, who having been duly sworn according to law, deposes and says that he is the Business Manager of the Music Educators Journal and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Music Educators National Conference, 64 East Jackson Blvd., Chicago, Ill.

Editor (No Individual) (Editorial Board).

Managing Editor, C. V. Buttelman, 64 East Jackson Blvd., Chicago, Ill.

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2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Executive Committee: Louis Woodson Curtis, Los Angeles, Calif.; Joseph E. Maddy, Ann Arbor, Mich.; Lilla Belle Pitts, New York, N. Y.; George H. Gartlan, Brooklyn, N. Y.; Richard W. Grant, State College, Pa.; Frank C. Biddle, Cincinnati, O.; Haydn M. Morgan, Newtonville, Mass.

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is. (This information is required from daily publications only.)

(Signed)

C. V. BUTTELMAN,  
Business Manager.

Sworn to and subscribed before me this 26th day of September, 1939.

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# Music Educators Journal

Vol. XXVI

64 East Jackson Blvd., Chicago, Ill.

No. 3

Official Organ of the Music Educators National Conference and of the Six Sectional Conferences and Associated Organizations  
Editorial Board: Edward B. Birge, Chairman; John W. Beattie, Charles M. Dennis, Karl W. Gehrkens, Marguerite V. Hood, James L. Mursell, Paul J. Weaver, Grace V. Wilson

## Do Not Violate the Copyright Law

RECENT developments again call attention to the frequent violations of the copyright law which occur in the music education field—a practice which is not only unfair, but illegal and hazardous.

In the February, 1938 issue, an editorial article, approved by the Executive Committee of the Music Educators National Conference, said in part:

Copyright infringement is a criminal offense punishable by prison sentences and/or the assessment of fines.

Copyright means "the exclusive right to reproduce (by writing, printing, or otherwise), publish, and sell the matter and form of a literary or artistic work in various other ways, as in dramatizing, novelizing, motion picture production, reciting in public, etc. In the United States, the Constitution (Article I, Section 8) empowers Congress to 'promote the progress of science and the useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries.' The first statute was passed in 1790; the act now in force went into effect July 1, 1909, amended in 1912. The term of copyright is twenty-eight years, with right of renewal for twenty-eight years on due application, with a corresponding renewal right as to existing copyrights obtained under previous statutes." [Webster's New International Dictionary.]

Without such a copyright law, there would be little incentive for persons of creative ability to pursue their inventive inclinations. In fact, it would be impossible in most cases for them to do so without realizing some monetary return from their labors, for certainly the majority of persons who have made the most notable contributions to civilization's advance and to mankind's comfort and convenience have been persons not endowed with any great amount of this world's goods.

Therefore, on behalf of all those who create, especially those who create in the realm of music and the allied arts, as well as on behalf of the copyright owners, the Music Educators National Conference, through the columns of the JOURNAL, would wage a vigorous campaign against copyright infringement among its membership. From time to time, complaints of unfair practices among school people have come to the Conference office, and although no doubt many of these violations of the copyright law have been innocently perpetrated, they are nonetheless serious.

The article from which these paragraphs are reprinted made specific reference to the recording of copyrighted music *without permission*, and the subsequent sale of such recordings *without sanction* of the copyright owner. Each of these actions constitutes an infringement of copyright, and is punishable by a jail sentence or fine—or both!

Most persons in any way serving the school music field are now aware of the legal requirements which must be observed in connection with the various and valuable uses of recording apparatus. Nevertheless,

thoughtlessness and other human weaknesses being still extant, the difficulties arising from this source continue to bring grief to folks whose palpable innocence is no excuse for not knowing better.

Serious as are the troubles caused in music education circles by the illegal reproduction of music via the recording process, there is another type of infringement even more generally—and it is feared, not always innocently—practiced. This is the *copying or reproducing* of copyrighted music or any part of a copyrighted work, by any process—by hand on paper or blackboard, by multigraphing, mimeographing, photostating or any other method, no matter for what purpose or use, whether religious, educational or otherwise, without the permission of the copyright owner. This likewise applies to special texts or text parodies set to copyrighted music.

That music teachers and directors may not plead ignorance as to what is copyrighted music, it is pointed out that the copyright law requires that notice of copyright ownership, showing the name of the owner and the year of the copyright, be printed on all copies of a copyrighted work. Therefore, when such notice appears, it is definite evidence that permission for copying must be secured from the copyright owner *before* it may be copied. Unless this be done, the action of copying is unlawful and constitutes an infringement of copyright. Under proof of infringement, the copyright law provides for stated statutory damages for *each* such proved infringement. It also provides for payment by the infringer of the costs of the action, plus reasonable attorney's fees for the plaintiff's counsel.

To avoid the hazard of infringement, the only course is first to carefully check the copyright ownership as shown by the notice, and then obtain the desired permission, or *leave it alone!*

Aside from the illegality of this practice, let us fairly consider also the fact that music educators desire and expect new material to be made available by publishers. They look to their local music dealers to keep them informed of, and to supply such new material. This material cannot be had without the creative efforts of our composers, who are entitled to compensation. All this involves investment, upon which there should be reasonable return—a return which cannot be fully realized, nor the services supplied, if illegally produced copies are substituted for material that would otherwise be purchased from music dealers and publishers

to the benefit of the dealers, publishers and composers. And if these benefits are not to be available, how long may we reasonably expect to have new works published, suitable to our new needs as they evolve?

Granting that many such infringements are "innocently perpetrated," our publisher friends still have the right to feel that we should cooperate with them in eradicating all infringements of copyright, innocent or otherwise. For certainly, as much as copyright owners are, and will be, loath to make a court issue of any matter where school music people are involved, nevertheless, the time will come when examples will be made not willingly, but of necessity.

*Watch carefully, and do not violate the copyright law!*

#### **Robert Ritchie Robertson**

THE Music Educators National Conference has lost a staunch and loyal member in the passing of Ritchie Robertson, supervisor of music in the Public Schools of Springfield, Missouri, on November 5, 1939. To his friends and associates in the Southwestern Division who knew him well, his death brings deep sorrow. He is survived by his wife, two sons and two daughters, and to them the Conference extends its deepest sympathy.

Dr. Robertson was born in Burnt Island, Scotland, where his father was a shoemaker and a choir director. At the age of seven he was singing in a choir, and by the time he was eighteen he was directing bands, orchestras and choirs in several Scottish towns. Overwork and the strain of too many activities resulted in a prolonged illness, so in 1900 he came to America and went to Louisiana, hoping the sunshine and warmer climate would restore his health. Within a year music had again become his chief interest. From Louisiana he went to Paola, Kansas, and soon established himself as a teacher and director. It was in Paola that he was christened the "Star Spangled Scotsman," which bespoke his love for his native land as well as for his adopted country. In 1916 he took up his work in Springfield—work which, beginning in the schools, soon extended throughout the community and entire section. Probably no individual ever gave more of himself to the cause he loved than did Ritchie Robertson. In Springfield he developed a musical atmosphere which either directly or indirectly influenced the lives of thousands of people.

Dr. Robertson's philosophy of life was a noble one, and he lived daily his motto: "Give to the world the

best you have, and the best will come back to you." His influence in the lives of the Springfield youth was immeasurable. A friend, writing of him after his death, said, "Ritchie Robertson was more than a leader of youth and a friend of those of all ages; he was, in himself, virtually a civic institution, and for many years no celebration was complete without his presence."

Although he was deeply devoted to all his many activities, probably his greatest love was for his Boy Scout Band, which he organized in 1920 and which later developed into the largest Scout band in the world. Dr. Robertson often said that in the band, character was stressed more than musicianship and that he was not trying to make musicians but future citizens.

In 1935, when he was host to the Southwestern Conference at Springfield, the entire city rallied to his support so that they might show their loyalty to the man who had done so much for them. From 1935 to 1937 he was first vice-president of the Southwestern Conference, and ever since its organization he has been one of its most ardent supporters. His happy smile and cordial greeting, together with his loyalty to the Conference, will be greatly missed by his Conference co-workers. To know him was to love him; his soul was a great one; and his memory will be dearly cherished by those who called him friend. —G. V. W.

#### **Music Week in the Schools**

IMPRESSIVE EVIDENCE of the growing recognition of Music Week as an annual observance was graphically portrayed by the exhibit in the Science and Education Building at the New York World's Fair. This exhibit, prepared by the National Music Week Committee, included copies of 45 governors' proclamations and public statements issued to the press, 200 mayors' proclamations, and editorial comment by 330 newspapers. From the standpoint of music educators the editorials were particularly significant, inasmuch as more than half of them specifically commended the work done by local school music departments in connection with Music Week. In addition to these editorials, according to C. M. Tremaine, secretary of the National Committee, the local schools were mentioned in more than 2,500 news articles—mostly within the short space of two weeks. It is also worthy of note that a large number of mayors' official proclamations included special reference to the schools and the importance of the school music departments as factors in education, social life and cultural development. Quite apparently no other groups or agencies in any way connected with the Music Week celebrations received as much publicity as did the schools.

This is all wholesome and helpful. In view of the fact that the school music department is supported from taxpayers' funds, such expressions from government officials and the local press must obviously enhance the general public pride in, and appreciation of, the local schools. Good publicity is always valuable to the music supervisor and the school superintendent; the kind of publicity which officially associates the schools with community interests and civic and social well-being is especially beneficial, both to the schools and to the citizens who maintain them.

Music educators are evidently alert to the value of utilizing Music Week to acquaint the public with their

#### **From Journal Readers**

THE EDITORIAL BOARD of the Journal gratefully acknowledges the contributions received from readers for the Department "From Journal Readers."

Members are asked to send in material for this Department expressing their viewpoints on Journal contents, all pertinent subjects in the music education field, interesting accounts of their own experiences which will be informative and helpful to other readers. Manuscripts should be sent to

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work, and thus help bring the local schools into sharper focus as community institutions. Those who are not taking advantage of the opportunity may well consider doing so. It is not too early to make preparations for interesting programs. Helps and suggestions for those who wish to avail themselves of such aid may be secured from the National Music Week Committee, 30 Rockefeller Plaza, New York City.

### Conference Progress

THE ANNUAL MEETING of the M.E.N.C. Executive Committee, held in Chicago, November 17, 18 and 19, was noteworthy in several aspects. It was the tenth annual session of its kind under the form of government and administration adopted by the Conference in 1930—an anniversary of more than passing interest as anniversaries go, because of the important developments of the decade in the field of school music, and the paralleling expansion of organization activities administered or served by the Conference.

In this connection, certain of the deliberations and actions of the meeting were especially significant, as they directly concerned the continued and increasing effectiveness of the Conference in point of educational values and professional benefits deriving from its activities and relationships. Only bare reference to one or two of these actions can be made here, preliminary to the report to be published in the next JOURNAL.

As was no doubt generally anticipated, because preceded by supporting resolutions adopted at all Sectional Conferences last spring after several years discussion, was the final step taken to bring before the membership for vote at Los Angeles the proposed affiliation with the National Education Association. In the next JOURNAL will be published the text of an addition to the constitution providing for the affiliation without affecting the operations or necessitating changes in the

status of Conference affiliates and auxiliaries.

The formality of confirming six more state music education association affiliations (Colorado, Iowa, Georgia, Montana, West Virginia, Wyoming) was mere routine, as the status of the groups as state units of the Conference had been established and recognized earlier in the year, pending this confirmation. The challenging fact is that the organization and *voluntary* affiliation of such state units has, within the space of much less than ten years, become a matter of "routine." Perhaps, in no aspect is the increasing importance of music education in the United States, and the resultant increase in our organized strength, more vitally manifested than in the tremendous growth in numbers, power and service of the state organizations.

That the Conference was prepared for the changing and broadening music education scene during the past ten years was due to the foresight and wisdom of the business administration committee which drafted the constitution adopted in 1930. To meet the present requirements and the opportunities of the period ahead, the Executive Committee, the presidents of the six Sectional Conferences and the presidents of the four Auxiliary Associations, after hearing reports based on several years' study and experience, were unanimous in the opinion that the constitution should be again revised, and therefore it was voted to appoint a committee representing the Executive Committee, the National Board of Directors, the Council of Sectional Conference Presidents and the Auxiliary Association Presidents to study the entire situation and draft a report to be presented at the biennial convention in Los Angeles.

Members of the committee appointed by President Curtis are: Richard Grant (chairman), George Gartlan, Glenn Gildersleeve, Mabelle Glenn, A. R. McAllister. The committee has been asked to make a preliminary report in the next issue of the JOURNAL.



MUSIC EDUCATORS NATIONAL CONFERENCE EXECUTIVE GROUP

THE EXECUTIVE COMMITTEE of the Music Educators National Conference, Presidents of the Sectional Conferences and auxiliary associations. Picture made in the headquarters office, Chicago, Illinois during the 1939 Fall meeting. *Seated, left to right:* James L. Waller, President, Southwestern Conference; Glenn Gildersleeve, President, Eastern Conference; Edith M. Keller, President, North Central Conference; Louis Woodson Curtis, President, National Conference; Mildred Lewis, President, Southern Conference; Andrew Loney, Jr., President, Northwest Conference; Glenn H. Woods, President, California-Western Conference. *Standing, left to right:* Lilla Belle Pitts, Second Vice-President, M.E.N.C.; George Gartlan, Member-at-Large, Executive Committee; Richard W. Grant, Member-at-Large, Executive Committee; Adam P. Lesinsky, President, National School Orchestra Association; Mabelle Glenn, President, National School Vocal Association; A. R. McAllister, President, National School Band Association; Frank C. Biddle, Member-at-Large, Executive Committee; Haydn M. Morgan, Member-at-Large, Executive Committee; Nelson M. Jansky, President, Music Education Exhibitors' Association. *Not in picture:* Joseph E. Maddy, First Vice-President, M.E.N.C.



# Harmony Through Music

HOWARD A. MURPHY

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WE ALL KNOW the story of the youngster who, when asked how many symphonies Beethoven wrote, replied, "Three—the third, fifth and ninth." Years ago I quite unconsciously embarrassed a graduate student by asking him to name the keys of the Beethoven symphonies, and on a similar occasion was interrupted in the course of a technical discussion of Brahms' style by another graduate student's complaint that the discussion was over his head, as he had never heard any of Brahms' music! Such experiences not only indicate inadequate musical background, but, fortunately, suggest a new approach to the whole problem of musical and hence theoretic literacy. The cause must be sought before the graduate and college levels—back in the high school, where serious technical training in music is begun.

Theory, so-called, occupies a unique place in music education. It is to the musician what a thorough knowledge of English is to the general student. Its function is to make clear the structure of music in order to enhance intelligent enjoyment and performance, and to make possible the use of that material either for creative or practical purposes.

The basic problem in teaching the structure of music on the high school or any other level is to secure the interest and accordingly the coöperation of the student. This is especially true in teaching the "theory of music," whose very title "theory" begins to create the fatal gap between the student and actual music. The term itself is a misnomer. One never attempts to teach the "theory" of French, the "theory" of history, or the "theory" of mathematics, but simply the subjects themselves. Unfortunately, however, the "theory of music" is more than an inaccurate title for discovering how music is made, because it determines the teaching procedure. The subject matter is presented as genuinely theoretical—a mass of intervals, signatures, and technicalities almost entirely divorced from real music. How can this gap be bridged or how can it be avoided?

It seems to me that the youngster's reply to the question about the number of Beethoven symphonies gives the clue. He answered as he did because he did not know *music*. He needed to hear *all* the Beethoven symphonies or some other music that he would enjoy, rather than to try to remember facts learned *about* music. In other words, wide contact with great art is obviously one of the essential requisites for its appreciation. Taste and enjoyment of music grow primarily through a constantly increasing knowledge of the best in musical literature. The greatest teacher of music, either aesthetically or technically, is music.

Viewed from this approach—that of using only music to teach music—the teaching of theory resolves itself primarily into the problem of finding and using suitable music in such a way that all the desired technical facts may be deduced from it in a more or less casual, indirect manner. But this implies several important departures from accepted practice. First, that

technical facts will be presented only when needed to explain the music, which means of course that the order of presentation will also depend on the music; and, second, that any drill material will be drawn from the music itself rather than from artificially constructed "exercises."

How can these principles be specifically applied to harmony, ear training, and keyboard harmony—to acquiring skill in writing, hearing, and playing music on the high school level?

In the first place, these various phases should never have been separated and I do so now only to emphasize special features of each. Every class should include all these aspects to the limit of its individual capacities.

Written theory should begin immediately after the learning of notation (again derived from observation), with the examination of simple songs having not more than two cadences from which the basic facts of melodic structure can be deduced. Begin in the key of C, which requires little theoretic knowledge. Similar songs can then be written to selected stanzas. The use of words at the beginning simplifies many problems of rhythm and form which arise in instrumental melodies. The material examined and written should include some definite musical problem such as the use of the tonic or dominant chord, the perfect authentic cadence, etc.; although ample opportunity should be given for entirely free work—either in setting original stanzas or in writing melodies for instruments played by various members of the class. Considerable music should also be played and examined for its harmonic background and cadences. The exact methods used will naturally vary according to the situation. Interest in the composer and his works should be stimulated, and students should be encouraged to bring music or records to class for discussion. The important thing, of course, is to arouse and hold the interest of the class in *any* phase of the subject. Here the teacher will find his own knowledge of musical history and anecdote invaluable. Above all, the class should get the impression of a talk about *music* rather than about theory.

The writing of piano accompaniments (left-hand parts) for original or assigned melodies should begin very early. Simple patterns such as the waltz and various other forms of broken chords may be employed, but only after hearing and examining of music using them.

It is impossible to outline in detail the development of such a course, but some points might be mentioned. Four-part writing would result from the gradual addition of the other voices separately—always stressing the melodic lines. Simple rounds, either assigned or original, are an excellent introduction to two-part writing. When four-part writing is reached, use simple Bach chorales or folk melodies for harmonization, rather than exercises containing special theoretic problems. Modulation could be utilized to learn keys and scales. Intervals may be derived from chords, although their func-

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# Some Principles of Interpretation

THEODORE F. NORMANN

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INTERPRETATION is not a matter of snap judgment or of spontaneous inspiration; nor is it the result of emotional fervor alone, important as any of these may be. It is, rather, the culmination of long hours of conscientious study and analysis fired by the glow of a definite ideal, a conviction of what the composer intended to express, and the re-creation, through performance, of his vision. Having first thoroughly and sincerely absorbed the spirit of the music, the conductor is in a position to arouse in his players, by the intensity of his own beliefs, a reflection of this spirit which will, all things being equal, usually succeed in catching the essential significance of the composition.

In discussing the work of the conductor, Richard Wagner makes this assertion:

The whole duty of a conductor is comprised in his ability always to indicate the right tempo. His choice of tempo will show whether he understands the piece or not. With good players, again, the true tempo induces correct phrasing and expression and, conversely, with a conductor, the idea of appropriate phrasing and expression will induce the conception of the true tempo.

Let us not misconstrue this somewhat startling statement, for Wagner goes on to explain his real meaning:

In the days of my youth, orchestral pieces at the celebrated Leipsic Gwendenhaus concerts were not conducted at all; they were simply played through under the leadership of Concertmeister Mathai like overtures and entr'actes at a theatre.

Later, upon hearing the Paris Conservatoire Orchestra under Habeneck, Wagner made a very important discovery:

The scales fell from my eyes. I came to understand the value of correct execution and the secret of a good performance. The orchestra had learned to look for Beethoven's melody in every bar—that melody which the worthy Leipsic musicians had failed to discover; and the orchestra sang that melody. This was the secret . . . the French idea of playing an instrument well is to be able to sing upon it. And (as already said) that superb orchestra sang the symphony. The possibility of its being well sung implies that the true tempo had been found; and this was the second point which impressed me at the time. Old Habeneck was not the medium of any abstract aesthetical inspiration—he was devoid of genius; but he found the right tempo while persistently fixing the attention of the orchestra upon the melos of the symphony. The right comprehension of the melos is the sole guide to the true tempo.

Now why would this impression of singing the melody exert such a profound influence upon Wagner? What are the basic reasons for such a feeling? And how can one justify his point of view?

Music has no meaning apart from our response to it. We feel and apprehend it through reactions set up in our bodies. It is a well-known fact that our muscular system is in some way attuned to rhythm. Rhythmical sounds not only focus our attention upon them but also induce certain bodily reactions. Metabolism is increased, blood pressure is altered, respiration is accelerated, muscular energy is aroused. As a matter of fact, musical sounds affect those same bodily conditions which are important in emotional reactions. Even when we do not outwardly respond to the stimulus of rhythm—as we usually do not—we tend to do so, and the motor mechanism of the body is stimulated and energized.

With this stimulation our emotions are aroused and, not having any object to which they may be directed, they are infused into the sounds and come to us as an emotional experience.

There is a further reason for the expressive qualities of music affecting one so profoundly. Music for us has the significance of glorified speech. As all human emotions betray themselves in speech through inflection, loudness or softness, pitch, or tempo, so in music, which developed as an art for the expression of feeling, we find sufficient resemblance to speech to awaken by association those emotions which accompany fervid utterance.

Finally, musical expression must recognize the association which exists between music and the noises produced by nature. These may be directly imitative, as heard in descriptive music, or they may be more subtle, suggesting rather than depicting. As we listen we may not be mentally aware of these relationships between music and nature but they are, nevertheless, real. Take, for example, crescendi suggesting the approach of things, of excitement, of expectation, or loud bursts of sound suggesting falling or crashing bodies.

It is the task of the interpreter to underline and define these expressions of experience which come to us through music—to make real the emotional significance of the work. Now, emotions are the result of disturbances in the serenity (or the monotony) of daily living. They are the dissonances, so to speak, in the regular pattern of existence. In musical expression precisely the same proposition holds true. It is in the unexpected, irregular and exceptional that we find the stimulus of force, movement, and contrast. Whatever alters the course of customary progression and impedes the smoothly flowing current of our thought acts as an emotional disturbance. It is the task of the conductor, then, to make vivid and clear these irregularities in the tonal pattern within the limits of good taste. He should preserve the essential unity of the work as a whole and yet etch in with unmistakable clearness those irregularities in pattern and design which induce emotional response. We experience music as a series of excitements and relaxations, of contrast and of symmetry. We hear through our bodies and identify ourselves with the sweep and flow of sound. Only insofar as this is achieved may we be said truly to apprehend the music.

With this in mind, let us examine two of the great expressive media through which the conductor works to obtain a vital, compelling performance—tempo and dynamics.

## Tempo

In discussing tempo we are faced with two problems: first, the determination of the correct tempo for the composition as a whole; second, *tempo rubato*, or those variations in accuracy of timing demanded by the expressive character of the phrase.

Originally, composers left the problem of determining the correct tempo entirely to the musical taste and judg-



ment of the performers. There was little need felt for defining the speed of a composition, for in most cases the interpreter of a musical work was the pupil of the composer. Through him the spirit and character of the composition was directly absorbed. When, however, music became more widely disseminated with the development of printing and the forming of court and professional orchestras, more definite indications as to tempi became necessary.

From the time of Bach and Handel, compositions have been marked with more or less explicit directions as to speed, either in words or by a reference to the metronome. The latter, of course, is the most accurate method of indicating tempi. Unfortunately, the metronome is not as widely used as many would desire. Instead, verbal directions, generally written in Italian, are given which provide a general indication as to the character of performance desired. These terms do not define the tempo precisely but rather serve to indicate in a comparatively broad manner the mood of a composition and its approximate rate of speed.

The actual speed of a movement in which the composer has given merely one of the usual tempo indications without making any reference to the metronome will depend to a certain extent upon three things—the general character of the composition, musical tradition, and the establishment of a basic underlying pulse.

#### *Character of the Music*

Wagner would undoubtedly class the character of the music as the ultimate guide to the correct tempi, for here it is that we read into the composition the ideal as we conceive it. There can be little question that the correct judgment as to tempo can make all the difference between sprightliness and ponderosity, gaiety and boredom. What is the spirit of the work? At what tempo can the melody be most effectively sung? What speed is necessary to bring out the essential character of the work? Such factors as the number of notes in each bar, irregular rhythms, richness of harmonic coloring, and melodic content all have a decided influence on the tempo, for the apparent rate of speed does not depend so much upon the actual duration of beats as upon the emotional significance of the music. If, for example, the harmonies in a composition change frequently, the tempo will necessarily be slower, for the more rich a composition is in expressive elements the more essential it is that time be given the auditor to recognize and follow the content of the work. On this account it is necessary, in order to give the proper effect to the character of the composition, to study the structure of the movement. If the harmonic and melodic content be relatively simple, one should choose a quicker tempo than would be necessary in a work that is condensed in form and rich in those irregularities of key, mode, meter, harmony, or rhythm so characteristic of music in which the emotional element predominates. Speed demands a brilliant, clear, and decidedly rhythmic execution with little sign of sentiment or lyric song. A slow tempo, on the other hand, is congenial to those moods which express tenderness, sorrow, or quiet devotion. The individual who has developed a sensitive response to the subtle moods of music has gained an invaluable aid in the correct determination of tempi.

There can be little doubt that the meanings of the various terms defining tempo have changed somewhat in

the course of time. The words which express a quick movement now mean a speed somewhat more rapid than in the days of Bach, and Handel; those denoting a slow tempo signify a still slower movement than formerly. The reasons for these changes are probably to be found, first, in the greatly increased powers of execution possible on modern instruments, and second, the superior *sostenuto* now possible on some instruments as compared with those of former times. The period to which music belongs should, therefore, be taken into account in determining the rate of speed at which a composition is to be played.

There is another aspect of tradition which should also be considered. There has grown up, in connection with the works of the classic composers, a fairly definite tradition as to what constitutes their correct tempi. Any considerable departure from this established tempo is liable to cause an unfavorable reaction on the part of players and audience. It would behoove the young conductor, therefore, to acquaint himself with the traditional interpretation of the standard repertoire so that in the case of a departure from the accustomed manner of performance he may at least avoid the accusation of ignorance.

No finer schooling in the traditions of style can be gained than that acquired through long and extensive experience in ensembles under the direction of capable leaders. Immersing oneself thus in the musical classics gives one an authority and confidence that is an invaluable asset in the art of conducting. With the phonograph and radio at hand, students who have not been so fortunate in gaining a firsthand insight into the traditions of their craft may yet develop an understanding of musical style through diligent study and analysis of vocal and orchestral scores.

#### *The Basic Underlying Pulse*

The final principle involved in the determination of a proper tempo is perhaps the most fundamental of all. Finding the underlying pulse is, psychologically, one of the corner stones of our Occidental music. In most cases, the sensing of the swing of a composition, conditions our response to it. A very interesting and helpful study in this connection has been made by Miss Hallock, on the relation of pulse and rhythm:

Out of forty-three metronomic markings, taken straight through from the beginning of the first volume of the Beethoven Sonatas—the four standard editions as a working basis—nineteen are set to a rhythm of seventy-two to seventy-six beats to a minute, a rate exactly that of the average normal, healthy, adult human pulse; a pulse given by the best authorities as lying between seventy and seventy-five pulsations in the same time. According to fuller statistics, the physical pulse, varied by the time of day and effect of meals, ranges from a little below sixty to a little over eighty. Within this limit all the rhythmic markings of these sonatas lie . . . The average of the entire 147 markings given by the four editors, Von Bulow, Steingraber, Kohler, and Gerner, was 64.4 rhythmic beats per minute. The one sonata marked by Beethoven himself bears the figures 68, 80, 92, 76, 72 for the different movements—*allegro*, *vivace*, *adagio*, *largo*, *allegro risoluto*.

If, with the eye fixed on the second hand of a watch or a clock, the long meter doxology be sung, every one of the equally accented notes entering simultaneously with the tick of each consecutive second, it will become at once apparent that the melody is delivered at a rhythmic rate of sixty beats to the minute. Should one in the same breath hum "Yankee Doodle," sounding each of its accented notes at the same rate, it will be found that these two melodies standing at the extremes of the sublime and the ridiculous, the one in character slow, the other fast, the first combining the utmost dignity and breadth, the second ludicrously vapid and thoughtless, are both set to precisely the same length of rhythmic time by the clock. In the



same manner the *adagios*, *prestos* of the great master's sonatas unfold to pretty much the same span of a passing moment. In his *Les Adieux* (Opus 81), the *adagio* or slow movement and the *allegro* or fast movement are both set to one rhythmic unit to the second. The impression of slowness or rapidity in the music is due rather to the character of the context and the number of notes to be played in the divisions within the minute than to the actual clock time it takes to perform the rhythmic unit . . .

This rhythm for physical as well as psychological reasons must, it is submitted, in all probability have been suggested, coordinated and regulated by the phenomenon of pulse. The first and most patent objection to this theory will be that we have no conscious cognizance of the arterial beat within us. The objection is, however, fully met by the well-known law that "one unvarying action on the senses fails to give any perception whatever." For familiar examples, we have no conscious sensory impressions from the whirling of the earth, the weight of the air, or the weight of our bodies. Yet inevitably, the recurrent arterial beat must have left its record and impress on the unconscious and subliminal brains, guiding and determining the conscious and audible impressions. Nor is it without its supporting proof that where the insect's heart beat is 150 to the minute, the insect's chirp runs to the same speed; and where the human heart beat is sixty to eighty-five to the minute, human musical rhythm runs within the same limits.<sup>1</sup>

Miss Hallock further bolsters her argument by stating that of seventeen well-known conductors investigated, all set their beat between sixty-four and seventy-two per minute.

This basic pulse is in truth of utmost significance. It is the natural pace of walking, the normal rhythm of the human body. We enjoy music of a certain tempo because our bodies are able to respond sympathetically to it. When the rhythmic pulse exceeds or is slower than the true beat (sixty to eighty) we feel uncomfortable. The music seems to be straining or dragging. In order to set the true tempo, therefore, it becomes necessary to apprehend the basic rhythmic pulse. We approach the proper tempo, in other words, not only through a sensitivity to the emotional content of the work, but also through a feeling for the underlying surge and rhythm of the music as a whole.

### Tempo Rubato

In discussing *tempo rubato* we are concerned not with the tempo of the composition as such, but rather with that flexibility of rhythm within a piece by means of which we secure emotional stress. Music is essentially progression, a movement toward something. Unlike most of the other arts it begins, proceeds, continues, ends. To lose this forward progression is to lose the essence of music—its vitalizing spark. Even the most uncultured member of an audience can distinguish the "feel" of rhythmic life or its lack. If the listener does not sense this rhythmic pulsation, this continuity in the flow of sound, he feels that the music sounds "dead and lifeless" without being fully aware, perhaps, of just where the fault may lie. Or again, as so frequently happens, a work may be thought of in "chunks of sound," disconnected segments instead of a surging, developing, living experience. Before everything else there must be rhythmic flow. Sections must lead into phrases, phrases into periods, and the work as a whole be knit together by a strong, rhythmic underpinning.

This emphasis on the continuity of the pulse does not necessarily imply that there should be a rigid adherence to absolute accuracy of timing. Such a procedure would rob music of one of its most powerful means of expression. It does mean, however, that under the *ritar-*

*dandos* and *accelerandos* of musical speech there should be a feeling of forward progression—that such flexibility in rhythm as we may deem necessary for the emotional expression of a work shall not destroy the feeling of continuity in tempo.

The more obvious changes in the tempo of a movement are, for the most part, indicated by the composer through such terms as *accelerando*, *ritardando*, *stringendo*, *meno mosso*, and the like. Here again, as in the general directions denoting the tempo of a movement, the precise degree of alteration from the true beat is left largely in the hands of the interpreter.

There are, in addition, innumerable nuances of tempo not indicated by the composer which are demanded in an expressive reading of the score. These subtle variations are difficult to define because they grow out of a sympathetic accord on the part of the interpreter with the sentiment inherent in the music played. Perhaps Wagner's contention that the true comprehension of a melody lies in song and only through an understanding of melos may the right tempo be found, is as practical a principle as one can find. However, others have endeavored to give more specific directions for the employment of *ritards* and *accelerandos*. Karl Czerny—who was, by the way, a more thorough musician than he is generally given credit for being—has in his *School for the Pianoforte* made some helpful suggestions on the problem:

When any musical idea, any group or phrase, or passage recurs in various places of a composition, then the performer is not only at liberty, but it should be his duty, to alter the mode of rendering at each repetition in order to avoid monotony. But, in deciding upon this variation, he has to consider what precedes and what follows and then determine his mode of rendering accordingly.

*Ritardando* is, as a rule, more generally applicable than *accelerando*, because it does not impair the character of a piece as much as a too frequently recurring *accelerando* would do.

Czerny gives no special direction as to the employment of *accelerando* except to say that "*Accelerando* is used in ascending movements and announces passion and agitation."

Regarding the use of the *ritard*, however, he is more specific, giving us the following directions for its observation:

*Ritardando* is most appropriately employed (1) before the return of a principal theme; (2) on those notes within a period which lead to the beginning of a phrase or even a section; (3) on accented long notes followed by shorter ones; (4) before going over into a different tact, i.e., just before a change in tempo begins; (5) immediately before a pause or rest; (6) on the *diminuendo* of a part which was just before very lively, as also on brilliant passages, when suddenly a run occurs which requires a soft and delicate shading; (7) on all embellishments of many quick notes, which one finds it difficult to get comfortably into the strict measure of time; (8) occasionally, also, on the ascending crescendo of an especially emphasized part, leading to an important climax or to an ending; (9) on very humorous, capricious, or fantastic parts; (10) almost wherever the composer has marked "expressive"; (11) at the end of a long trill, as on every soft cadence in general.

As a matter of course, all that is said with regard to *ritardando* refers equally to such synonymous terms as *rallentando*, *ritenuto*, *smorzando*, *calando*, etc.

One or two observations should be made before closing on the subject of tempo nuance.

Accents in the main are made in two ways: (1) by greater dynamic force on the note to be accented, or (2) by prolonging slightly the value of the emphasized part. Often the two types of accent are used together, the *rubato* on an accented note giving added emphasis to the dynamic accent, but in sustained *legato* passages

<sup>1</sup> M. Hallock, "Pulse and Rhythm," *Popular Science Monthly*, LXIII (1903), 425-31.

demanding the utmost smoothness of execution, the *rubato* alone is most frequently employed. In studies made at the University of Iowa it has been demonstrated that the *rubato* accent is quite as important and is used with even greater frequency than the dynamic. So subtle are most of these nuances, however, that it is quite impossible for them to be coldly thought out. The listener is hardly aware of them and yet he feels their presence. They grow out of poetic sentiment, impassioned feeling, or inspired song. No intellectual planning of stresses will quite suffice for a lack of emotional warmth. And yet, unless our fervor be guided and controlled, it may easily lead to a sickly sentimentality. Far more musical sins have been perpetrated in using too much *rubato* than in using too little. Strictness of time is no sin, but, if infused with this regularity, there be a gentle use of nuance in expressive passages, if we sing the melos as Wagner suggests, the whole will gain in warmth and glow of human feeling.

### Dynamic Contrast

The importance of dynamic contrast in giving expressive power to music is a problem which some conductors of amateur groups are tempted to under-estimate. Harassed by the many difficulties encountered in note reading, finger technique, rhythm, and intonation, the question of securing dynamic coloring is a factor easily overlooked. Too often we find in the amateur ensemble a dynamic range hovering somewhere between a *mezzo forte* and a *fortissimo*. A more thoughtful consideration of the musical significance of contrast would give many a performance a finish which it now lacks. The interest of the players in the music would be enhanced and, owing to the concentrated attention necessary for nice effects in shading and nuance, there would be created not only a greater musical discrimination but also a more careful and discerning attitude on the part of the performers.

An axiom used by many conductors and one which contains more than a germ of truth is: "In playing *forte* you should hear yourself; in *piano* you must hear your neighbor." Most students seem to have little or no difficulty in securing mere loudness of tone. The natural desire of the novice is to hear himself above others in the ensemble, forgetting that, for the most part, singers and players are accompanists rather than soloists. Therefore, we must constantly be on the watch against loudness which through excessive use has no meaning or which through being forced becomes blatant and harsh in quality. "But it says *forte*, not *fortissimo*" is a caution one will need to frequently impress upon too eager students. A well planned *forte* can have a more startling effect than a gigantic *fortissimo* carelessly arrived at, for it is only by contrast with the lower tints that the *fortes* or the *fortissimi* assume a real significance. The opportunities for the use of a *fortissimo* are comparatively few and when used should be stirring and impressive. It is unwise for the conductor to attempt a grand climax in every phrase.

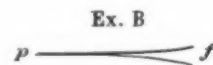
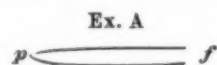
There would seem to be two reasons for the very common disregard for the softer shades. One is the lack of sufficient home practice on the part of the student to guarantee control of embouchure or bow. The other is the conductor who, lacking either the patience or the musicianship to insist on a finely chiseled phrase, will

allow his students to "get by" with a job half done. Mere preaching will rarely produce the results desired. Players must be fired with unswerving standards of excellence and must be held to those standards.

Tobias Matthay in his book, *Musical Interpretation*, makes this pertinent statement:

Teachers do hear that the pupil is not giving sufficient variety of tone but they try to make the correction at the wrong end. They try to insist on more tone for the accents and the *fortes*, whereas, all the time the fault lies in the fact that the pupil never gets within measuring distance of a true piano, not to speak of a *pianissimo*.<sup>2</sup>

Von Bulow is credited with the statement that "*crescendo* means start softly, *diminuendo* means start loudly." Scarcely any of us would deny the essential truth of this and yet it is surprising how often during rehearsal, players will need to be reminded of the necessity of "saving their fire until they see the whites of the enemies' eyes." Instead of thinking *crescendi*, as shown by Example A, they will be more effective if thought of as being shaped like the bell of a wind instrument, as indicated by Example B. When desired, *crescendi* may be made still more startling by accenting or slightly prolonging the topmost note, or by following the climax with a sudden *diminuendo*. When instruments are added to build up a *crescendo* they must enter softly so as to give the impression of steadily increasing power. If they enter *forte*, the flow is destroyed. Such entries coming as a series of minor explosions unmistakably brand the poorly trained ensemble.



In a long climactic passage such as is found in the last sixty bars of Wagner's Prelude to *Die Meistersinger*, a long, steady development of power will lose in emotional significance through lack of contrast. As Wagner has indicated in the score, such passages should be played with surges forward and recessions, each surge carrying the emotion higher until the culminating point is reached. Waves of *crescendo* and *diminuendo* build to a thrilling climax. Crossing the foothills and the valleys we sweep ever higher until we stand at last on the topmost peak.

The difficulty of securing an effective *diminuendo* is due usually to either a lack of control, or to the impatience of the players, who will ordinarily make a sudden rather than a gradual *decrescendo*. *Diminuendo* passages are worked out in an opposite manner to the *crescendo*; start a little louder, prolong or accent the first note before starting the *diminuendo*, take away instruments, and in long passages vary the *decrescendo* by undulating between stress and playing ever more softly.

<sup>2</sup> Tobias Matthay, *Musical Interpretation*, Boston Music Co., 1913, p. 109.

EDITOR'S NOTE: In an early issue of the JOURNAL Mr. Normann will complete his discussion of *Some Principles of Interpretation*.

### MUSIC TEACHERS NATIONAL ASSOCIATION

will hold its sixty-first annual meeting in Kansas City from December 28-30. The National Association of Schools of Music meeting will begin on December 27. Edwin Hughes, President of the M.T.N.A. and Howard Hanson, President of the N.A.S.M. have announced programs which include contributions by distinguished musicians, educators, outstanding concerts, social events.

MUEHLEBACH HOTEL — CONVENTION HEADQUARTERS



# The Vowel Formant in Vocal Music

O. IRVING JACOBSEN, Ph.D.

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IT IS QUITE surprising that vocal music rendition has not made use of scientific findings, so far as the vowel formant is concerned. Perhaps one reason for this lack is the complicated explanation, and the failure to clarify the term, on the part of scientists who do research with vowel sounds. Vocal teachers will often go to a good deal of expense and work in order to introduce new ideas and methods, yet, the use of the vowel formant in vocal teaching involves no expense whatsoever, but its use has been omitted entirely. A complete knowledge of the vowel formant by teachers should mean unusual progress for pupils. It may be that vocal teachers know little or nothing about it, and so naturally, they cannot make use of it. However, all vocalists know that certain vowels are more easily sung on certain definite pitches, and also, that they are very difficult to sing on other pitches.

The vowel formant is merely a frequency region where each individual vowel will have an unusual amount of energy, regardless of the pitch at which the vowel is sung. All vowels have two or more frequency regions. For the vowel *oo*, as in *pool*, the frequency regions have been placed at about G (392 d.v.) and G (784 d.v., or an octave higher). If this particular vowel is sung on either of these pitches, the singer will find it very easy to intone.

If the vowel *oo* (*pool*) is now sung on some other pitch, such as F (349 d.v.) or A (440 d.v.), there will be a tendency still to have the frequency region at G, and the vowel will be difficult to sing. Since the vowel *oo* (*pool*) has the lowest frequency region of all vowels, it has a limited characteristic range, and if an alto or soprano singer attempts to sing the vowel above its higher frequency region (G, 783 d.v.), then the vowel cannot possibly be sung properly, and the listener might say that enunciation is poor. This situation is true regardless of the training or experience of the singer.

The vowel *ah*, as in *father*, has three frequency regions, quite widely separated, and therefore it can be sung by any voice and at any pitch with comparative ease. This may account for many arias using that particular vowel, or the use of "tra-la's" and the like, in songs.

The various vowel sounds have their characteristic frequency regions or formants, from low to high pitches, in the following order: *pool*, *put*, *tone*, *talk*, *ton*, *father*, *part*, *tap*, *ten*, *pert*, *tape*, *tip*, and *team*.<sup>1</sup> Some of these frequency regions are as high as F sharp, the seventh added line above the treble staff.

The ease with which a vowel may be intoned, depends upon the relationship of the pitch at which it is sung, and the formant or frequency region of the particular vowel. This relationship should coincide with that of the harmonics of a complex tone, that is, octave, twelfth, fifteenth, etc., or, if the overtones of the given complex tone (pitch) fall on the characteristic frequency, the vowel may be sung with ease. The complex

tone components are as follows: fundamental; octave (higher) or first overtone; perfect fifth, second overtone; perfect fourth, third overtone; major third, fourth overtone; minor third, fifth overtone, etc. The order of ease in singing vowels will be determined according to the number of the overtone, that is, (fundamental), first, second, third, etc., in order, will be most easily sung.

It is therefore possible, by knowing the frequency regions for all vowels, to calculate the order in which vowel sounds may be sung with ease, on every pitch within the range of any voice. The order of ease for singing the vowels on the pitch G (392 d.v.) is as follows: *pool*, *ton*, *talk*, *father*, *ten*, *team*, *put*, *tap*, etc.

The vowel formants referred to, as given by Fletcher, are an average of four investigations by four different scientists. However, more recent research by Crandall and Fletcher has revealed that the formants differ for male and female voices. It is therefore necessary to construct tables for these "order of ease" vowel sound intonations for these two types of voices, covering ranges from lowest to highest possible pitches.

The statement is often made that a song is typically for tenor, for alto, for baritone, etc. This means also, that in addition to pitch range, the vowels have been placed on the pitches which facilitate their intonation.

In a like manner, songs written in a foreign language and then translated into English, or *vice versa*, often seem to lose a good deal through translation. This may be due to a number of conditions, one of which may be the changing of vowels. Miller<sup>2</sup> stated that a translator of songs must be not only a linguist and a poet, but also a musician and even somewhat of a physicist, and that such a combination of artist and scientist is very rare.

The carrying quality of vowels is much greater than that of consonants. If a listener is seated far back in a large auditorium, the vowel sounds sung by a vocalist will be heard far better than the consonants. At times, the latter may not be heard at all.

A great deal of research has been done with vowel intonation on various pitches. Berlage<sup>3</sup> found that in the reproduction of one's own voice, vowel changes reduce precision. He noted in particular that when *u* was used as a standard, and *i* as the reproduction, there was a tendency for *i* to be sung flat, and *vice versa*. This was before the vowel formant was known, and naturally today, we know that these findings can be reversed by changing to certain pitches. Miles<sup>4</sup> found in his experimentation that accuracy of vowels was highest for *i*, lowest for *o*, and average for *a*. This agrees with the vowel formant experimentation, since *o* and *u* have the lowest pitch frequency regions; *i* and *e*, the highest; whereas *a* is between these two. The vowel *i* (*sign*) is a combination of *ah* and *ee*. No mention is made as to

<sup>1</sup> D. C. Miller, *The Science of Musical Sounds* [New York: MacMillan and Co., 1937], p. 261.

<sup>2</sup> F. Berlage, "Der Einfluss von Artikulation und Gehör beim Nachsingen von Stimmklängen," *Psychological Studies*, VI (1910), 39-140.

<sup>3</sup> W. R. Miles, "Accuracy of the Voice in Simple Pitch Singing," *Psychol. Rev. Mon. Supp.* (Iowa Studies), XVI (1914), 13-66.

<sup>4</sup> Harvey Fletcher, *Speech and Hearing* [New York: D. Van Nostrand Co., 1929], p. 58.



which of the vowels or combinations was used as the *i* vowel.

Schoen<sup>5</sup> found that vowel quality effected the pitch of tones, that vocalists tend to sing *e* highest, and *a*, *i*, *o* and *u*, in order. This agrees with other experimentation, such as that of Berlage, Crandall, and Fletcher.

Male voices will naturally find vowels easier to sing throughout their ranges than will female voices, because the frequency regions of many vowels are below the upper limits of the female voice range, which is not the case with the male voice. Therefore, clearer enunciation should be possible for male singers.

Miller<sup>6</sup> mentioned that it has been suggested that certain songs and choruses which are especially effective owe this quality to the proper relation of vowel sounds to melody notes, or pitches, and the "Hallelujah Chorus" from Handel's *Messiah* has been cited as such a selection. That the first statement is true, cannot be doubted; however, the author found after analyzing the "Hallelujah Chorus" number, that with the exception of the "ah" vowel in the word "Hallelujah," which is singable on more pitches than any other vowel, this number does not comply with the vowel formant requirements nearly

<sup>5</sup> M. Schoen, "An Experimental Study of the Pitch Factor in Artistic Singing," *Psychol. Rev. Mon. Supp.* (Iowa Studies), XXXI (1922), 230-59.

<sup>6</sup> D. C. Miller, *The Science of Musical Sounds* (New York: MacMillan and Co., 1937), p. 262.

as well as many other songs which have been analyzed.

Although the aim in singing is to intone the vowels clearly on all pitches (which is also an impossibility), how much easier it would be for beginning vocal students to have vowel exercises on the desirable or easy pitches. Some vocal methods do deal extensively with vowel exercises, but none has made use of scientific findings as revealed by use of the vowel formant.

It is the writer's opinion that much of the "out of tune" or "off-pitch" singing could be overcome by use of vowels on proper pitches. There are some songs that even the best-trained and experienced singers have difficulty in singing in true pitch, due, in part at least, to the vowels which must be sung on certain pitches.

In the future, when choral symphony programs may become popular, perhaps a good deal more attention will be given to the vowel formant. New research needs to be done on blending of the various vowel sounds, but the consideration of the vowel formant and its relation to melody notes or pitches must precede this.

Although these research findings have been known for more than ten years, little or no use has been made of them. If musicians, and especially teachers and composers, will consider such findings, it is certain that a great deal of progress can be made in vocal concerts that will add much for both performers and listeners.

## The Census

MUSIC EDUCATORS will be interested in at least three angles of the Sixteenth Decennial Census, the business and manufacturers' phases of which begin in January, 1940, followed by the population census during the month of April.

In their professional capacity they will themselves be the subject of study in the population census, one question of which will concern occupation. Tabulation of the answers will reveal whether there has been any increase or decrease from previous years in the number of musicians and music teachers, and also what changes have taken place in the proportion of males and females in this occupational group.

Between the 1920 and 1930 censuses, for example, there was an increase of about 27 per cent in the number of professional musicians and music teachers—from 130,265 to 165,128—during which time the increase in the number of all gainfully occupied workers was only 17.6 per cent.<sup>1</sup>

This rise, both absolute and relative, in the number of persons in the musical profession took place during a period in which, at least according to census of manufacturers' figures on production of musical instruments, there was a declining interest in music.

For example, there were 221,210 pianos produced in 1921. This figure had dropped to 130,973 in the "boom" year of 1929. Similar declines are apparent in census figures on value of production of all musical instruments during the "roaring twenties." How the

situation stands as of 1939 will be revealed by the coming census of manufacturers.

Another notable change in the decade was the swing from female to male as the predominating sex in the profession. The 1920 count listed 72,678 women as musicians or music teachers, against 57,587 men. By 1930, however, there were 85,517 male musicians and teachers, compared with only 79,611 females. Whether the depression years have had any effect on this proportion will be indicated by results of the 1940 census.

The 1940 population census will be the first to collect information on wage and salary income. It will thus be possible to obtain accurate figures on average salary income for employed musicians and music teachers. No data will be gathered on income derived from recitals, private instruction and other sources of revenue for those who are "on their own."

Also a 1940 "first" is the study to be made of unemployment. Reliable figures on incidence of unemployment among musicians, such as the census will make available, will indicate whether or not there is need for community-sponsored musical enterprises in particular localities.

Another phase of the 1940 census which will be of interest is the census of business, in which operations of music and musical instrument stores will be covered. They will be required to report total sales of pianos, musical instruments, music, phonographs and records. When these figures are tabulated for states and larger cities, they will serve educators as measures of community interest in music, with allowance to be made, of course, for the income level of the locality. The population census will show income level in terms of wages and salaries, which indicate financial ability to engage in musical recreation.

<sup>1</sup> It should be borne in mind that these figures do not differentiate between "music educators" and "professional musicians"—i.e., musicians employed by public schools and other institutions, and members of the music profession not so employed. The often heard question "How many music teachers are there in the schools of the United States?" has never been answered accurately. So far as the government census is concerned, all professional musicians and music teachers are included in the same class, whether or not securing the major portion of their livelihood as employees of educational institutions.

# The Psychology of Music

CARL E. SEASHORE

XXIII

VALIDATION OF LAWS OF MUSICAL INHERITANCE

WE HAVE no scientifically validated laws of musical inheritance. But no one doubts that musical ability is inherited. The study of biography, autobiography and letters of the great musicians, statistical case histories of musical families, and the extension of biological theories of heredity are convincing on this point.

Among musical educators there are two extreme camps: those who emphasize heredity, and those who emphasize environment unduly. One-sided theories on that subject are creating havoc in musical education today, and millions of children are affected by and suffering from the dominance of one theory or the other. There is no doubt but that the truth lies in the middle ground and musicianship derives from both heredity and environment. As reason begins to prevail, the practical issues are certain to be dealt with on the assumption that the child comes into the world with a genetic constitution which represents his heredity and may vary enormously in different strains. On the basis of this equipment, if it can be determined, superior, average or inferior achievement may be expected in specific musical traits.

Since the revival and recognition of Mendel's law in 1901 splendid progress has been made in the field of genetics, tracing the inheritance of traits to the organization of genes in the chromosomes. The fast-growing science of genetics proceeds on the assumption that principles of heredity can best be established by the isolation of specific factors in experiment and measurement. All life, vegetable and animal, is found to conform with certain basic principles, many of which can be stated, organized into a system, and verified. The question is not whether or not human traits are inherited, but rather *how* they are inherited.

We have no scientific proof of musical heredity except insofar as we accept such laws by inference from general biological investigations which we have reason to think may apply to musical life. The scientific approach cannot be made through statistical studies of achievement, because in high achievement heritable factors are so covered and interwoven as to make it impossible to apply significant measurement; and in a given family group only a small portion of genuine talent has found outlet for development in musical achievement. In taking this position I do not ignore the valuable studies which have been made from the point of view of achievement. They undoubtedly throw much light on the situation and it is a natural approach for musicians to take. I do not wish to vaunt the slogan of "science" or belittle the practical value of other approaches; but the fact is, that if we are going to approach the problem of musical heredity in the spirit of the biological sciences, we must play the game with the specialists in genetics who insist upon the isolation and measurement of specific factors.

I wish to call the attention of those who are interested in the science of music to the splendid opportunity now available for research in this field. In my *Psychology of Music* [McGraw-Hill, 1938], I have outlined various possible approaches, but wish to urge here the one which seems to be the most readily available and promising in the present situation. Briefly, the plan would be to start from a survey of the fifth grade in an elementary school and select those children that fall within the highest ten per cent and then follow up the same measurements on all the available blood relatives old enough to respond reliably.<sup>1</sup> By this method a significant series of family trees may be collected and submitted to biometrical analysis for interpretation in terms of the organization of the genes in the chromosomes, which are the carriers of hereditary traits. The most promising capacities for study in such a survey would be the sense of pitch, the sense of loudness, the sense of time, and the sense of timbre, each of which corresponds to one of the physical characteristics of the musical medium. If time permitted, I would add to these the sense of rhythm and tonal memory. We have fairly well-established methods for the isolation and measurement of these by psychophysical methods.

The group method of measurement will prove a great economy both with the school children and family groups which may be assembled in the community on invitation. For various reasons, some members of the family will, of course, have to be measured individually at their convenience. It is more important to secure complete samplings of each family than to obtain a large number of families.

There is no object in undertaking this unless the tester is thoroughly competent to secure reliable measurements and has the patience for carrying on the systematic follow-up work until adequate data are obtained. Since ordinarily the music psychologist is not a geneticist, I recommend that he coöperate with a thoroughly competent specialist in heredity to whom he will turn over his data and with whom he can coöperate. There is no possible place for hasty, superficial, or scientifically irresponsible persons on either side. The data must be specific, reliable, valid, sufficient in number, significant, and verifiable. The demands upon the qualifications of the investigator are very exacting from both sides, and a cordial coöperation from the school and the community is essential if such pioneer work is to become trustworthy. The psychological measurements can perhaps be best undertaken by a competent psychologist who, on a suitable stipend, can devote his whole time to this undertaking for a sufficient period to secure adequate samplings and associate himself with the geneticist in the interpretation of the data.

<sup>1</sup> In determining this grouping it would be well to take not only those whose average rating for all capacities place them in the highest group, but also those who are clearly superior in one or more capacities, although they may be low in other capacities. If time permitted, it would be profitable to carry on similar investigations arising from the lowest group.



As I have said, the findings, if positive, will not contribute much to the assurance that musical ability is inherited. Nor will they say much about musicality as a whole. But they will conform to scientific procedure in documenting one factor at a time as has been done, for example, in the demonstration of the inheritance of red-green blindness.

Every possible effort must be made to eliminate influences of training, control work methods, and other environmental influences in order to secure as clean psychophysical measurement as possible. Before approaching families, the measurements of children tentatively selected should be thoroughly verified, and all doubtful cases in family groups should be verified before acceptance.

The carrying on of such a project in a ward-school area can prove very helpful in the development of an intelligent spirit of coöperation for musical education. It must, of course, be made clear to all parties concerned that we are dealing with highly specific factors and that the possession of one or more of these musical traits does not guarantee the development of musician-

ship, because achievement is based on countless additional factors; and it must be made equally clear that low ratings on certain musical capacities where other qualifications are present should not be seriously detrimental to the general musical interests.

Here is a research problem which will appeal to many musicians, educators, and psychologists. Let us hope that investigators with the pioneer spirit will come forward and help in the laying of scientific foundations for the understanding of our musical heritage. Personally, I shall be glad to coöperate with investigators by aiding in the organization of procedures. We have a model for this procedure in the Stanton investigation of all the available blood relatives in each of the six foremost musical families in America (*Iowa Studies in Psychology*, Vol. VIII), the complete records of which are on file in the Carnegie Institution at Cold Springs Harbor, New York.

[EDITOR'S NOTE: The foregoing is a sequel to Dr. Seashore's article, "Musical Inheritance," published in the JOURNAL, issue of May, 1939—No. XX, in the Psychology of Music series. A more extended treatment of the subject by Dr. Seashore will appear in an early issue of the *Science Monthly*.]

## State Supervision of Public School Music

THOMAS ANNETT

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UP TO THE PRESENT TIME, there have been only a few state supervisors of music. Since music is beginning to occupy a place among the recognized subjects of the school curriculum, and since there must be reasonable uniformity in courses of study in order to achieve the best results, it seems probable that gradually more states will employ a state supervisor of music. It seems pertinent, therefore, at this time to ascertain the present status of the position of state supervisor of music and to survey the practices now in use by incumbents of the position. In an effort to do this, the writer has attempted to answer the following questions:

- (1) How many states have a law requiring the teaching of music in the public schools?
- (2) How many states have a state supervisor of music?
- (3) How many states that do not have a state supervisor of music feel the need of such an officer?
- (4) What activities are carried on by the present state supervisors of music?
- (5) What is the status of these state supervisors as regards education, previous experience, etc.?

As a first step in securing this data, a check list was sent to the state superintendents of schools in all the states. The information requested was as follows: (1) Does the given state have laws concerning compulsory instruction in music? (2) Is there a state supervisor of music? (3) If the state has no state supervisor of music, does any other agency perform the duties which would otherwise fall to such an officer? (4) Is there a felt need for a state supervisor of music? (5) Is music supervision amply taken care of without such an officer?

The second step was to send a check list to all state music supervisors. In this check list it was asked whether they were supervising such activities as (1) development of courses of study in music, (2) organization of music contests, (3) the establishment of new music courses and music activities, (4) credit for out-of-school music study, (5) meetings for music teachers, (6) clinics, (7) lectures at county institutes, (8) community sings, (9) demonstrations and consultations, (10) the giving of tests in music, (11) statewide examinations in music, (12) correspondence courses in music, (13) aid for classroom teachers, (14) other activities.

A personnel study also was included in order to secure a record of the training and experience of incumbents of the position.

The findings of the study may be summarized under the following general divisions:

*Interest shown toward music by the state departments of the various states and the most important territories:*

- (1) Eleven states and territories of the fifty-three states and territories contacted have a law requiring the teaching of music in the public schools.
- (2) Nine states have state supervisors of music.
- (3) Eighteen states have some agency performing the duties, or a part of the duties, that would fall to the state supervisor in case such an officer existed in the state.
- (4) Twenty-six states have no supervision in music education.
- (5) The directors of education in seventeen states and territories report a need for a state supervisor of music.
- (6) The directors of education of nine states and territories without a state supervisor of music report no need of such an officer.
- (7) Seventeen states issue courses of study in music.

*Activities carried on by state supervisors of music now in office:*

- (1) All of the state music supervisors promote the standard subjects of the music curriculum.
- (2) All of the state music supervisors are interested in some form of music contest.
- (3) Two of the state supervisors of music report activity relative to teacher-training.
- (4) Four of the state supervisors of music have duties in connection with the certification of teachers.
- (5) Most of the time of the state supervisor of music is taken up with class visitation, conferences with other educators, and correspondence.

*Vocational histories of state supervisors of music now in office:*

- (1) The training of the state supervisors of music ranges from six to eight years, with a mean of 6.6 years.
- (2) The previous position of six of the state supervisors of music is that of college instructor.
- (3) The state supervisors of music have held the position from one to seventeen years, with a mean of 5.8 years.
- (4) Five of the state supervisors of music report that their work in rural communities is their most important work.



# *In Behalf of Band Directors' Wives*

GLADYS HARVEY SMITH

AS THE WIFE of a high school band and orchestra director in a western state, I have faithfully read the interesting and live articles in the *MUSIC EDUCATORS JOURNAL* for nine years. In that time I have made the very evident observation—not at all original, I am sure—that the problems of a high school orchestra and band director are the same and many times repeated, east or west, seacoast or mountains, it makes little difference as to location. And as one from the sidelines, but very necessary sidelines, I congratulate the Editorial Board and the contributors on covering these problems efficiently and with an alert, up-to-the-minute style.

The only thing I can criticize in all these years of reading the magazine is that not once, not one single time, has the *JOURNAL* ever recognized in its pages the wives of these directors. Not one tiny tribute or spark of reflected glory has come our way.

We are not organized. So far we have held no "clinics" (but it's a good idea). We are unknown by educators, administrators, and music supply companies. Yet, could we stand as a group, it would be found that we have but a single purpose—that of being helpmates to those unfathomable creatures, public school music instructors. I feel slighted. I think it is time we made ourselves heard. We have interests in common—perhaps some rights to uphold—and just as our husbands' problems are similar the country over, so are our own experiences. Anyway, I thought it would be fun to see ourselves in print and laugh and cry together over our "hectic" but eventful lives.

Doctors often choose nurses for wives, and for reasons just as obvious but no more logical or escapable,—music teachers gravitate to musical gals. Often the entanglement starts in college and gets beyond control before either realizes the dire and inevitable future before them—two musicians in one family. How many times have well-meaning friends said, "How wonderful that you majored in music, too! You say you have a music degree? And you play so beautifully. What a help you must be to your husband." Poor, unknowing friends. They would be shocked if they knew how many times some of us have wished that we had majored in "Comparative Religions" or "Calculus."

Being musicians, not only must we fulfill the destiny of all wives, which is or ought to be a full time job, including the management of an efficient and smooth-running home, but we must also be at the beck and call of the community fully as much as our talented husbands. Of course, we can control this situation to some extent, but if our husbands are to be well liked (and we want them to be), it is our duty to be gracious and obliging to clubs, lodges, banquet committees, and so on and so on. Usually, public performances include our husbands, and then into an already overcrowded schedule we must find some time when we can get together and practice.

But I have mentioned public demands first, because that is really one of our smallest problems. I am working up gradually to our worst.

As has been mentioned, or at least inferred, so many times in *JOURNAL* articles, the average school wants big, successful instrumental music organizations, and practically demands that of its music director. Yet, all too often, no provision is made in the curriculum for development of the music department in proportion to this demand. The powers that be crowd orchestra and band into a schedule established before orchestra and band were accepted as legitimate secondary subjects, and then cannot understand why there are repeated conflicts in the courses of students who wish to include music in their high school career. Almost without exception, our music director friends have to schedule one organization outside of school time, and very often two or more.

Not only do we find a lack of coöperation in curricula, but sometimes the budget is drastically curtailed in the music department. This economy program is handed out in the same envelope with the message, "We want a band like so-and-so's, or else."

Now, in just a moment I am going to relate all this to "us wives."

In the first place, let us talk about programs. In most schools the daily program is from nine in the morning to three-thirty in the afternoon. This may vary a half hour either way. But "our husbands" must have orchestra or band before regular classes commence—usually before the rest of the faculty are even dressed for the day. And morning after morning we get them off to school by seven forty-five or earlier. For years we've been doing that and hardly think about it any more.

Not only are these eight o'clock classes the accepted thing, but often the director will add a half hour or more to the end of the day because that is the "only time he can get the newly organized drum corps together." In addition to all this, little symphonies are springing up under the protection of night school and adult education. Splendid idea. I'm all for them. But for very little extra pay, it means that a weary director adds from two to four hours at night twice a week beating music into the heads of the unmusical parents of the unmusical children he has struggled with all day. As I said before, it is an admirable idea. More musical interest in the parents means more musical children in the school, and our motto, you know, is "Music for every child." But I still say there ought to be a law to protect us from the long-retired amateur violinist who drags out a fiddle, takes a front chair in the adult orchestra, and romps through Beethoven's *First* with no idea of bowing, delicate nuances, or interpretation, and whose staccato, due to years of idleness, reminds one of a lumbering elephant in a pansy bed.

But let us get back to daily schedules. What I have related is the ordinary daily life of the average music teacher. But, my dears, the "pay-off" was when last fall my husband came home at the end of the first week of school and announced that since all his first chair senior band members had program conflicts, he was going to try having band at noon. Did the wife take it calmly? She did not. She raved. She wept. She pleaded. But to no avail. It was either that or no band—and with the best prospects in several years for a good band, there just had to be band practice at whatever hour was available—and that was that!

After a week end that left me beaten and broken, I faced the unalterable—a daily eight-o'clock-to-four program, with a total of eight teaching periods of one hour each, no free period except when someone missed a lesson, ten minutes off for lunch—a cold sandwich that often came home again at the end of the day because it and the ten minutes had been forgotten. All this topped off with a two- to three-hour little symphony practice twice a week at night school! I played in the Little Symphony, being a versatile creature, but even at that there were sometimes two and three days running when I saw my husband only as he hurried past to another rehearsal. Not conducive to a happy little nest, you will admit.

Social engagements? Music teachers haven't time for them. I thought we were unique until I heard my friends wailing that their husbands were busy every night of the week with a rehearsal or a program or a basketball game. And of course in the fall every week end is shot to pieces with football, for which ever-new and snappy band stunts must be invented and practiced to letter-perfect precision.

And through it all, we wives must act as buffers between this hard reality and the artistic natures of our husbands that threaten to become submerged.

But it is the "extra" things that almost overwhelm us.

For instance, the adult orchestras, to justify themselves, must give concerts during the year. This is supposed to stimulate interest and enthusiasm. (It does, of course!) The music must be of a more technical type than that of the high school orchestra, regardless of the fact that the student musicians with proper and regular instruction can play better. Let me give you a behind-the-scenes account of one concert my husband directed last winter.

The program included such numbers as a Beethoven symphony, "Three Dances" from *Henry the VIII*, and the *Carmen* overture. The dramatics coach, being more or less of an expert at lighting effects, had worked out some interesting combinations for two or three of the lighter numbers—an experiment which received a lot of publicity in the local paper. In addition to these self-imposed handicaps, the oboe player had dropped out at the last moment, and his place was taken by a substitute—a fine chap, but not always in full control of the temperamental double reed when in a tight place. To add to all this (any one item a harbinger of jitters for the conductor of an amateur group), the orchestra was introducing an entirely new idea in our rural community, though common elsewhere—a Sunday afternoon concert—and naturally we just had to worry for fear we wouldn't have an audience. And the guest violinist and his wife were house guests of the conductor and his wife—in itself an item of pleasurable connotations only, but nevertheless having significant implications for the conductor's wife—and her husband, too, as a consequence.

Right up to the night of the final rehearsal my husband feared he had chosen a too ambitious program for a nonprofessional orchestra. One slip, due to someone's inevitable nervousness, and a number could be hopelessly damaged. Since it was too late to make changes, it was of course necessary to do all I could to bolster his morale with a false bravado that was much like whistling in the dark. Frankly, I was scared. I realized that the success of the program depended on utter smoothness, and there was always the oboe player who might "burn a fuse."

Sunday dawned cold and drizzly. About ten in the morning the telephone ominously pealed forth. The sons of both the janitor and the dramatics coach had got lost on a mountain excursion the day before and the two fathers, with a small party, had gone to find them. They might not get back in time for the concert; at any rate, would Mr. Smith please start the furnace at once? And because "Mr. Smith" was the only one who as yet, besides the janitor, knew how to start and regulate the newly installed furnace, over to school he went, with barely four hours to heat up a large auditorium. He came home just in time to dress, by that time both of us near nervous prostration.

We arrived for the concert and found the dramatics coach's student assistant ready to run the special lighting effects. How calmly the audience walked in, as though nothing had gone amiss at all, but they *did* walk in—one worry gone!

Time for the opening number, and as my husband stepped onto the podium, dignified and outwardly composed, that awful lump came in my throat that I never can seem to control in times of stress; my eyes stung, and I hoped desperately that my first flute tone would come through and not wheeze with the dryness of my throat and mouth.

The suspended moment—all eyes on the conductor—and the opening chord came, clear, resonant, in tune! We were launched on another concert! I sat back and relaxed as the opening number unfolded, giving my husband the tiniest nod we have for a signal when things seem to be going all right. Catastrophe did not overtake us until the third number—the first with the colored lights. The student assistant, not being the expert that his teacher was, lost his place in the routine and instead of steady combinations for entire musical strains, began a constant shift from one color to another. In the middle of a piece, *what* could be done? Perspiration broke out on my husband's face; he was utterly helpless. Half way through the piece the blow fell. The assistant turned on a flood of the bluest of blue lights. Do you know what that does to a page of music? It neutralizes the black notes so that they almost disappear. Alas, the oboe player, true to form, zealously came in on a solo four measures too soon. While the conductor—my husband, remember!—was frantically trying to catch the eye of the galloping oboeist, I hissed a most unladylike "shut up" at him. Quickly the concert master got the cue; in the meantime I practically shouted at the technician, "White lights"—and chaos was averted.

Do I hear you laugh? Yes, I guess it is funny now, but when I recall that day and hear again Grieg's glorious *Last Spring* being played with the aurora borealis crashing all over the stage, verily, I bow my head and shudder. It's little things like that that wear us down.

As a matter of fact, the concert was finished in good style, and no one remembers the nearly tragic episode save the con-

ductor and his helpmate, who was in bed for a week after. Now, if I had been a stenographer instead of a musician, I could have sat calmly in the audience being proud of my husband, and probably unaware that his beautiful concert missed being a major tragedy only by the sudden change from a blue to a white light.

Then there are the state and regional festivals that we wives live through every year! How exciting they sound in the JOURNAL! How utterly devastating they often are in reality. When we go to our reward, there will surely be an extra star in our crown for having maintained the sanity of our husbands through these annual parties.

Not only must a director train his group for "super" performance that often depends on a few key members who can jeopardize the whole effort by last-minute illness, suddenly moving away, or any number of like calamities, but he must raise money for the trip. He must interview parents, who, having failed as parents, cannot trust their children out of sight. He must arrange schedules and a multitude of lesser items that every director (and his wife) know only too well.

Our 1939 festival involved a three-day trip, and there were no chaperons other than my husband and myself. And we were only typical. Except for a few schools, every director (and his wife) were faced with the same problems.

Getting the wherewithal to go was our major problem, and in spite of money-making programs, our band was still short some two hundred dollars two weeks before the trip. When we should have been concentrating on far more important details, the band must fret about money. We did everything short of stealing. Pretty speeches were made before civic organizations; letters were written—and, with five dollars here and ten dollars there, the sum was finally raised. One more obstacle hurdled.

For days before the trip fond mothers came to me, not being able to find my busy husband, to give special instructions regarding their offspring. I must say that after meeting these parents so intimately, we found it easier to understand their children. One mother would not allow her daughter—a senior—to make the trip until I agreed that "Sis" would not ride in a street car without my personal attendance!

What with one thing and another we were both pretty worn out that last week before leaving, and there seemed to be so many things to worry about it was necessary to stay awake nights in order to attend to all the worrying. One night, after getting many things settled, there was still something bothering the good husband. Finally, I asked, "What's really the matter? Are you afraid the band will fall down in its playing?" And in a very small, scared voice came the answer: "Yes." "All right," I answered, in the positive way any devoted and efficient wife undoubtedly would in such circumstances, "tomorrow morning you go right over to school and call the whole thing off. And now that it's settled, go to sleep." Of course by morning all the ghosties and ghoulies had fled.

The day came for our departure. With a page of instructions in every child's pocket we hoped and prayed for a perfect trip. We reached our destination with no fatalities. Instruments, players and sundry impedimenta were sorted out, and about twenty minutes before the assigned time for the audition it was discovered that one of those mysteries of life had occurred. In spite of checking, rechecking, and double checking, the baritone music was gone—utterly and completely gone. The required overture was easily replaced, but not another band director had chosen the same selected numbers that our band was to play. So, in those twenty minutes of grace, husband wrote out the baritone parts for the two pieces while wife tuned up the band. Despite seven years retirement from active duty I was able to complete the tuning job by the time my husband put the last note down for the baritone player. When I sat down in the audience, and the opening chord was played by our youngsters, I could not keep the tears back. In spite of any nerve tension they may have felt as a result of the incident, those darling boys and girls went through the performance like little troupers. But I? I just sat there and bawled through the whole thing. Yes, the fine points of these experiences would have been wholly lost on me had I written my thesis on "Caesar's Gallic Wars" rather than on "Group Teaching of Instrumental Music"!

CONTINUED ON PAGE SIXTY-SEVEN



# M. E. N. C. in California

National High School Orchestra—National High School Chorus—National High School Band  
National Junior High School Orchestra  
Southern California Junior College Music Association Festival  
Chorus of 1,000—Orchestra of 150  
"El Dorado." Pageant Opera by Los Angeles Public Schools  
Los Angeles Philharmonic Orchestra

Rural School Music Festival  
Opera—"The Serenade," by Victor Herbert—Presented by Hollywood High School  
Reception by Music Department, Los Angeles City Schools  
A Day in Hollywood—Special features at leading motion picture studios  
Special Radio Presentations at the Hollywood Studios of NBC and CBS  
Special Programs and Musical Interludes by Bands, Orchestras and Choruses  
representing schools and colleges from various parts of the United States  
Clinics and Round Table Discussions  
Special Subject Sessions  
Instrumental and Vocal Demonstrations  
Symposiums  
Lectures

## *"A National on the West Coast"*

has been anticipated by the music educators ever since their professional organization has attained national significance and prestige. This long awaited meeting will be held next spring in Los Angeles and the first "National" in the West will mark the thirty-third Anniversary of the Conference. This will be a welcome occasion indeed for members throughout the country to cooperate with their western colleagues in an inspiring program of demonstrations, study sessions, clinics, lectures, symposiums, concerts, and music festivals which will afford lasting contributions to music education.

*Los Angeles — March 30th to April 5th*



# Preview of the Los Angeles Program

LOUIS WOODSON CURTIS, PRESIDENT OF THE M.E.N.C.

NEXT SPRING the Music Educators National Conference will wend its way westward for its first gathering on the Pacific Coast. In anticipation of this important event, Conference executives, and western workers alike, are making every possible effort to bring to the 1940 biennial an educational and artistic significance that will completely justify the decision to hold a national convention and festival in a spot so far from the customary haunts of our organization. For the majority of western music educators, the coming of the Conference into their midst means a reward for years of waiting to partake of the rich offerings of a national meeting, the attractions of which have been reported to their envious ears by those of their group who in the past have been privileged to attend the "National." For the Conference itself, its visible presence on the Pacific Coast will mean a strengthening of its influence in the West, and a further justification of its claim to be a truly national organization. For Conference members of other areas, the Los Angeles meeting will afford a first-hand opportunity to become acquainted with western school music—an opportunity that has hitherto been available only to occasional visiting music educators on leave during the school year from their own teaching situations.

## Educational Features

The aim of the 1940 biennial, like that of its predecessors, will be to improve the teaching of music in the schools of our country. To accomplish this aim, the convention program will not only define the purposes of music education, but will also demonstrate the ways through which those purposes may be achieved. In pursuance of this plan the membership, on the one hand, under the guidance of distinguished leaders, will restate its philosophy of music education in terms of today's school; and, on the other, will observe practical demonstrations by master teachers of the effective functioning of music in the modern curriculum. For eastern teachers to whom this consideration of the basic functions of music and its place in the school program is of particular interest, a unique opportunity is offered in the seminar that will be conducted by nationally known experts in the fields of general and specialized education on the special convention train that will carry Conference members from the Atlantic Seaboard to Southern California.

Generous inclusion of clinic meetings on the program has resulted from numerous requests from teachers who are conscious of a need to study, analytically and in detail, isolated technical procedures in the teaching of applied music. To that end clinics in band, orchestra, chorus, small vocal ensembles, voice, piano, violin and conducting are being organized by successful teachers in these various fields. It is certain that the clinical offerings of the 1940 convention will be of great practical value to teachers who are seeking to improve their own teaching skills in those phases of the music education program that are concerned with performance.

## Festival Features

The Los Angeles biennial will see the return of All-Conference choral and instrumental organizations as integral features of the convention program. Under the sponsorship of the National School Band, Orchestra and Vocal Associations, a National High School Band, a National High School Orchestra, a National Junior High School Orchestra, and a National High School Chorus will be organized. Eminent conductors have been chosen for these groups, many of whose rehearsals and whose final performances in a gala concert will be open to the Conference membership. Announcement of enrollment procedures in connection with these organizations is made elsewhere in this issue of the JOURNAL.

In recognition of the fact that the junior college has assumed a particular importance in the Western states, and has consequently developed an unusually rich and interesting music curriculum, it has seemed appropriate to give an especial emphasis to music on the junior college level. Coöperating with the National Conference in this connection, the Southern California Junior College Music Association will hold a two-day junior college music festival during the convention week. As features of this festival there will be (1) an inter-junior-college choral program, in which participating choruses will sing as individual units, and receive, if they so desire, an analytical evaluation of their work from competent choral adjudicators; (2) a program to be devoted to original compositions by junior college students; (3) a section meeting in which administrative and curriculum problems will be discussed by junior college music educators;

(4) a concert by a chorus of 1,000 voices, representing the combined junior college choirs, and an "All-Conference" junior college orchestra.

That the festival will have a distinctly national flavor is to be seen from the fact that outstanding musical organizations from many sections of the country have accepted invitations to participate in the program. The list of such organizations includes choral and instrumental groups from Ohio, Illinois, North Carolina, Louisiana, Texas, Indiana, New Mexico, Utah, Oregon and Washington. The offerings of these groups, in addition to those which will be presented by California organizations, insure a program of varied interest and musical excellence.

## Los Angeles Contributions

California's adventurous and romantic past, as well as its brilliant modern life, will be portrayed to Conference visitors through a special contribution to the convention program from the Los Angeles schools in the form of a musical and dramatic production entitled "El Dorado." Depicting the fabulous days of the Spanish Dons and Mission fathers, the picturesque excitement of the Gold Rush and the richness of present day living in California, "El Dorado" will utilize the many resources of pageantry to present



HOLLYWOOD BOWL

Experiences anticipated by music educators who plan to attend the Los Angeles Conference include a visit to the world-famed Hollywood Bowl.—Announcement regarding convention plans in this connection will be made in a later issue of the Journal.

pictures of life in the Golden State during succeeding epochs of its colorful history.

Southern California, with Los Angeles as its pivotal center, enjoys a rich cultural life in which music plays an important part. Artists of international distinction who have taken up their residence in this western metropolis, have generously identified themselves with the musical activities of the city. The Los Angeles Philharmonic Orchestra is one of the great orchestral bodies of the country. Its conductors for the current season are Bruno Walter, Leopold Stokowski and Albert Coates. The orchestra management pays its tribute to the Conference through dedicating its concert of March 31 to the Conference membership.

### *A Day at the Film Capital*

The motion picture industry has expressed great interest in the coming of the Conference to Southern California. Welcoming the opportunity to stress with an educational organization the contribution of the film to current musical culture, motion picture executives have indicated a willingness to present to Conference members laboratory demonstrations of the processes involved in the making of musical films. Whether or not these demonstrations will take place in individual studios, or at the famous Hollywood Bowl, is yet to be determined. We are, however, assured of the generous coöperation and active interest of the motion picture companies.

Of equal interest with the motion picture offerings, will be the opportunity to study the latest radio processes and techniques at the studios of the National Broadcasting Company and the Columbia Broadcasting System. Both of these organizations have recently established broadcasting centers in Hollywood in which have been installed the latest and most complete sound equipment, and from which many of the most important nationwide broadcasts originate. In order to take advantage of the offerings of both the motion pictures and broadcasting studios, it will be necessary for the Conference to adjourn for one whole day to Hollywood, devoting one-half day to each of these interesting activities.

### *Convention Headquarters*

The Los Angeles Biltmore Hotel has been designated as the official headquarters for the 1940 biennial meeting of the Conference. This famous hostelry is particularly adaptable to conventions because of the number of halls available for meetings and the large amount of public space at the disposal of the exhibitors. Its atmosphere is distinguished and gracious; its accommodations are comfortable. Adjoining the hotel is the Biltmore Theatre; while across the street is located the Philharmonic Auditorium, the home of the Los Angeles Philharmonic Orchestra. These two spacious halls will be used for general sessions and large section meetings. The Shrine Auditorium, located a short distance from the convention headquarters, will house the gala concerts of the convention. In the immediate vicinity of the Biltmore will be found a number of excellent hotels for those who prefer a different type of accommodation.

The convention will be distinguished by an unusually fine display of music materials and equipment under the sponsorship of the Music Education Exhibitors Association. The Association reports enthusiastic interest upon the part of exhibitors in the 1940 convention and the assurance of general participation by members of this valued auxiliary Conference organization.

### *Western Welcome*

Southern California has accepted gratefully the opportunity to serve the National Conference as host in connection with the 1940 biennial convention. Enthusiastic and widespread interest in the convention has been manifest in the ready and generous response to the invitation issued to leaders in civic, artistic and educational circles to share in the responsibilities attendant upon entertaining so large and so important an organization as the Music Educators Na-

tional Conference. No effort is being spared by the Los Angeles Board of Education to assure coöperation from Los Angeles Schools. Pasadena, Long Beach, Santa Monica, Glendale and other neighboring cities have joined with Los Angeles in preparing for a convention that will be memorable in the history of the Conference. San Francisco, Oakland and the cities of Central and Northern California have pledged their loyal support in this great enterprise. We are especially grateful to our fellow members in the Northwest Conference who are responding so generously to our requests for member and student participation. In this connection, the President and Executive Committee of the National Conference extend a hearty welcome to student groups from the entire country who will represent their schools in sharing with us and contributing to our Festival Week. We want the first National on the Pacific Coast to be an inspiration to everyone—the West Coast music educators who are the hosts and the visitors, our guests from the East. We are therefore eagerly awaiting the opportunity to welcome with the warm hospitality of the Golden West our eastern colleagues on the occasion of the twenty-sixth meeting of the Music Educators National Conference in Los Angeles from March 30 to April 5, 1940.

### *Music Educators Seminar Special*

"What Is Ahead in Music Education?" will be the theme of the "Music Educators Special" of Eastern, Middle-Western and Southern Conference members who will travel together to Los Angeles. This is the announcement received from Glenn Gildersleeve, President of the Eastern Conference, who will have general supervision of the study and discussion periods enroute. On the general program at Los Angeles time will be devoted to reports on "What We Worked Out Coming." Leaders in the field of music education will be on the special train to participate in and contribute to the seminars. Details concerning the study sessions enroute are now being completed and announcements will be made in a mailing to members early in January. Suggestions for seminars should be sent immediately to Mr. Gildersleeve, State Department of Public Instruction, Dover, Delaware.

The schedule will allow members an opportunity for these worthwhile professional contacts and at the same time will include an interesting sight seeing program as outlined in the railroad announcement on pages thirty-two and thirty-three of this issue. Conference members planning to go to Los Angeles are urged to send in their reservations as soon as possible for this trip, thus assuring for themselves a profitable and pleasant experience enroute as well as at the convention.



**OLD AND NEW LOS ANGELES**

This picture, reproduced from a painting, shows a glimpse of the famous Olvera Street, with Los Angeles City Hall towering over the spot where the ancient Pueblo came into being.—One of the many points of interest which add to the lure of the 1940 biennial.



# Westward Ho!

HELEN S. LEAVITT

THE TELEPHONE rang insistently. I was looking out of the window in my room at the Women's Athletic Club onto the patio below, with its brilliant flowers and gay sun umbrellas. The sunlight made everything so much more festive, and I was glad to be in Los Angeles on this perfect June morning.

The call was from the Board of Education headquarters—heart of the most acres of public schools in one system in the world. "How would you like to attend the rehearsal of our all-city junior high school orchestra and also the one of the all-city senior high?"

"But it is Saturday; or isn't it?"

"Yes, but that doesn't make any difference. We have these rehearsals on Saturdays all through the year."

Although I had been in Los Angeles only a few days, I had learned not to pass up any suggestions or invitations, for I was sure of missing something if I did.

A little after nine we came into the auditorium, where sounds of all kinds of instruments could be heard. A teacher explained that in addition to the regular group, some players who were to enter junior high in the fall had come in to visit this rehearsal. Evidently they hoped that it might further their chances for getting into the organization, which is very popular.

And no wonder! Instrumental instructors moved about giv-

ing assistance when it was needed. The conductor led the orchestra through a first reading of the *Rakoczy March*, and then the group played some numbers from their repertoire. I wanted to remain until the end; but you will find when you go to Los Angeles that there is such a lot to see and so little time! We had to move on. Before going I learned that all of these instrumental instructors give up their Saturday mornings during the school year, in order to develop the two all-city groups. And there was ample evidence that the students appreciate it.

Strains of the *Polovetzki Dances* by Borodine greeted my ears as we entered the building where the all-city senior high school group was in rehearsal. Although I have had the good fortune to hear music in cities north, south, east, and west, I confess I had some thrills up and down my spine as I listened to these ninety-five players go from Borodine to Grieg, with the "Triumphal March" from *Sigurd Jorsalfar*, and then to Bach's *Little Fugue*, arranged especially for them by Lucien Cailliet. Not only was I attracted by the music and its interpretation, but also by the intent expressions on the faces of these young people.

Many of them have to come long distances for the rehearsals, for "Los Angeles City Limits" is more truth than legend. It was easy to understand why they come. They love it. I ex-



## LOS ANGELES ALL-CITY HIGH SCHOOL ORCHESTRA

These section rehearsal scenes show a few of the Los Angeles high school music students who expect to greet you at the Conference next spring. Instructors in the picture at upper left are Harry Grapengeter and Fred Graichen; George Wing and Lauren Rhoades are in the picture at upper right; and Dorothea Matson, Donald Bennett and Ralph Day with the cellos and basses at lower left. Note the emblem of the orchestra on the jacket worn by the girl in the first row of the picture at lower right.



pressed my enthusiasm to a young man in the first violin section, and his face lighted up as he said, "You haven't heard anything yet. Come to our CBS broadcast next Tuesday night." And so I did, and looked, listened and admired. It is evident that the instrumental phase of the music program in the Los Angeles schools is very much alive, and it is guided by competent, earnest and enthusiastic leaders.

Did I hear any singing? Yes, indeed, and by varied groups of different ages. In almost all instances my visit was unannounced, so that I heard the regular work. Girls' glee clubs and choruses were no more enthusiastic than the boys' groups, and in all the performances there was an appreciation of fine music that augurs well for the musical future of our country.

Were all these groups of the higher attainment levels? No. There was no disposition to "show off." For example, in one junior high school the teacher was concerned with voice problems, and she very cleverly—perhaps I should say ably—managed to maintain the interest of the entire class (there must have been sixty boys or more) even when she was working with a squad of lads whose limited voice range was their chief claim upon vocal distinction.

In another school the teacher played some records which had been made in a recent performance at the Shrine Auditorium in connection with the annual school music festival. You'll learn about that auditorium when you go to Los Angeles next spring. How eagerly these youngsters listened to themselves and criticized their weaknesses more vigorously than any instructor could have done! As an interesting sidelight I must mention the three tiny colored boys who remained after all the other students had gone, in order to sing for me their own version of "Three Little Fishes." It was spontaneous and natural, and more fascinating than when sung by professionals.

What does all this prove? Simply this. I am a New Englander by adoption, and I think there is a tendency on the part of people who live in the east to think that we work harder than people who live in California. In fact, I have heard such opinions expressed. But the opportunity of spending several weeks in Los Angeles convinced me that these Californians are hard, conscientious workers—and their efforts produce gratifying results! It was my privilege to meet the entire music staff of the Los Angeles schools, as well as to observe many of them in action. Without question, they will have many worth-while things to show when we visit them next April.

Perhaps the happiest remembrance of my visit, however, is the cordial friendliness of the people; for I did other things than visit schools. In fact, I suggested to our genial National President that he give me an office in connection with extra-curricular activities for the Conference. I certainly can offer some attractive hints.

Movies? No, for though I spent some weeks in the vicinity of Hollywood and went there frequently, I didn't see a picture all the while I was in California. Why should I? I can see pictures at home, but I do not have the opportunity of enjoying many of the other forms of entertainment, as, for example, the view from Lookout Mountain on a perfect night, with myriads of stars above and myriads of lights below, stretching almost down to Santa Monica, twenty miles away.

Truly the people in Los Angeles are hospitable. When I arrived I knew only a half dozen. When I came home I felt I had a host of friends. If I as much as intimated that I wanted to do something, see something, or go somewhere, at once plans were made to carry out my wishes; and all the interest was so genuine and friendly.

Can you imagine going to visit a class in a junior high school only to find at the close of the period that none other than the principal had arranged a special lunch in a private dining room, not only as an expression of the hospitality of the school but also to provide an opportunity for conversation on musical as well as other subjects.

These principals and general administrators in the schools of Los Angeles certainly are vitally interested in music. And why shouldn't they be? Their Music Department is a going concern, and with Louis Woodson Curtis as the general and a large number of able assistants in many different capacities, it will continue to go on to greater success.

What these people did for me they will do for you. It is born in them to be sociable, hospitable, friendly and enthusiastic, and they live up to their natural characteristics.



#### MAKING A MINIATURE MODEL ORCHESTRA

The three Los Angeles children at the table are at work on a model orchestra which they are making from pipe cleaners.—In the background are original drawings made by the pupils after hearing a performance of the "Nutcracker Suite."



#### IN HOLLYWOOD BOWL

A glimpse of the combined high school chorus and orchestra performing in the shell at the Hollywood Bowl under the direction of Ralph Peterson.



#### THE BOYS LIKE TO SING, TOO

In this picture we see—and almost hear—the Boys' Glee Club of John Adams Junior High School, Los Angeles.

# Aboard Music Educators



PANORAMA OF GRAND CANYON



ALONG WILSHIRE BOULEVARD—LOS ANGELES



SAN FRANCISCO—OAKLAND BAY BRIDGE



FEATHER RIVER CANYON

*Music Educators National Conference*

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To All Music Educators:

Attractive arrangements have been made for an interesting scenic tour across the continent to and from the convention at Los Angeles. With the cooperation of the Santa Fe System, Southern Pacific Lines, Western Pacific Railroad, Denver & Rio Grande Western Railroad, and The Burlington Route, the Transportation Committee has planned for an all-expense tour, the details of which are given in the accompanying paragraphs on these pages.

The itinerary of the special train will give Conference members an opportunity to arrive in Los Angeles on the opening day of the convention following an interesting trip from the East, with stops at Albuquerque and the Grand Canyon. On the closing night of the convention, April 5, the special train will leave Los Angeles for the East with interesting stops planned for you in San Francisco, Salt Lake City, and the Royal Gorge. No effort will be spared to provide for the comfort and enjoyment of members of the party. Particular attention is called to the attractive rates which the cooperating railroads and hotels are making for this all-expense tour.

It should also be mentioned that members who wish to remain with the special party for only a portion of the trip may do so.

Among the features of the tour will be seminars which are now being arranged by prominent music educators. Plans concerning the seminars will be announced later.

We sincerely hope that many Conference members will take advantage of this interesting itinerary when they make their plans for attendance at the Los Angeles meeting.

Cordially  
*Louis W. Brown*  
 President

26th Meeting (7th Biennial)  
 Los Angeles, March 30 - April 5

## Luxury and Comfort En Route

**S**PECIAL TRAIN for accommodation of members of the Music Educators National Conference and their friends will consist of modern air-conditioned equipment, including Pullman cars, offering a choice of drawing rooms, compartments, lower and upper berths, as well as lounge and observation cars. Tourist Pullmans, offering a choice of lower and upper berths, as well as coach equipment, will also be attached to the Special Train to accommodate those who desire to travel in a more economical fashion. In making your reservations, be sure to specify whether you will desire accommodations in standard Pullman sleeper, tourist Pullman sleeper or coach equipment.

## Official Itinerary of Special Train

### WEDNESDAY, MARCH 27.

**Lv. Chicago** ..... 10:30 A. M.  
 (Santa Fe System)

Special Train leaves Chicago via the Santa Fe System from the Dearborn Station. Train schedules from all eastern cities afford good connections with special train departure time from Chicago.

Luncheon and dinner in Fred Harvey Dining Car.

**Ar. Kansas City** ..... 9:20 P. M.  
 At Kansas City, Special Train will be joined by delegates from that area.

**Lv. Kansas City** ..... 10:30 P. M.  
 (Santa Fe System)

### THURSDAY, MARCH 28.

En route across Kansas, Colorado and then—into New Mexico, crossing over Raton Pass, 7622 feet above sea level.

Breakfast and luncheon in the diner.

**Ar. Albuquerque** ..... 5:00 P. M.

The Alvarado Hotel, just adjacent to the Station is one of the finest hotels of the Fred Harvey System. In the Alvarado Annex is a Harvey Museum containing an extensive collection of Mexican and Indian relics. Dinner will be served at the Alvarado Hotel.

**Lv. Albuquerque** ..... 7:00 P. M.



# Special to Los Angeles

FRIDAY, MARCH 29.

Ar. Grand Canyon..... 8:30 A.M.

March 29 will be a memorable day! Cut 6,000 feet deep in the vari-colored rock plateau by the rushing Colorado River, this world's greatest canyon is 217 miles long and 9 to 13 miles wide at the top.

A motor trip along the Canyon's Rim is a part of your program for this day; and you will thoroughly enjoy dining and lounging in the rustic Bright Angel Lodge at the Canyon's Rim.

Breakfast, luncheon and dinner in the Lodge.

Lv. Grand Canyon..... 6:30 P.M.

SATURDAY, MARCH 30.

Ar. Los Angeles..... 8:30 A.M.

*March 30 — April 5*

THE BILTMORE—CONVENTION HDQTRS.

FRIDAY, APRIL 5.

Lv. Los Angeles.....11:59 P.M.  
(Southern Pacific R. R.)

SATURDAY, APRIL 6.

Breakfast and Lunch in Southern Pacific Diner as your Special Train tunnels its way through the Santa Cruz Mountains and then into San Francisco.

Ar. San Francisco.....12:30 P.M.

Immediately upon arrival in San Francisco you are transferred to the Whitcomb Hotel, your headquarters, during the short but extremely interesting visit in this cosmopolitan city.

After lunch you leave the Hotel in comfortable motor coaches, crossing the Golden Gate Bridge, through Marin County to the Muir Woods, a National Monument, the abode of the giant Redwood Trees—the oldest living things on the face of the earth. Returning from Muir Woods you cross the Bay by Ferry.

There is no scheduled sightseeing for Saturday evening. Perhaps you will want to visit San Francisco's famous Chinatown.

SUNDAY, APRIL 7.

At 9:15 A.M. you leave your hotel via motor coaches crossing the San Francisco-Oakland Bay Bridge for sightseeing tour of the City of Oakland and thence to the Western Pacific Station.

Lv. Oakland .....11:00 A.M.  
(Western Pacific R. R.)

From Oakland your Special Train continues eastward and upward through the far-famed Feather River Canyon. The ride is a continuous panorama of increasing grandeur as your train glides over the smoothly ascending route.

Luncheon and dinner in Western Pacific Dining Car.

MONDAY, APRIL 8.

Ar. Salt Lake City.....11:00 A.M.

Arriving Salt Lake City you dine awaiting splendid opportunities for sightseeing. Special organ recital at the Mormon Temple, comprehensive motor trip of this historic city. Lunch and dinner in the Empire Room of the Hotel Utah.

Lv. Salt Lake City..... 9:35 P.M.  
(D. & R. G. W. R. R.)

TUESDAY, APRIL 9.

Continuing East from Salt Lake City via the D. & R. G. W. Railroad you travel through a portion of the most rugged mountain scenery in the United States. Special stop will be made late in the afternoon at the Royal Gorge.

Breakfast, lunch and dinner in the diner.

Ar. Denver ..... 7:25 P.M.

Lv. Denver ..... 8:00 P.M.  
(Burlington Route)

WEDNESDAY, APRIL 10.

Breakfast, lunch and dinner in the Burlington Diner as your train speeds across the plains of Nebraska, Iowa and Illinois.

Ar. Chicago ..... 7:00 P.M.

## —Rates—

There are shown below two all-expense round trip tours from Chicago and Kansas City to Los Angeles. The figures given include round trip railroad ticket, Pullman accommodations, meals en route to and from Los Angeles including meals on trains, at Albuquerque, Grand Canyon, Salt Lake City, six nights' lodging only during the convention at the headquarters, The Biltmore, Los Angeles (prices figured on two in room), one night lodging only at the Whitcomb Hotel, San Francisco (prices figured on two in room), sight seeing at all points, transfer of baggage and passengers, tips to bellhops in hotels and redcaps at railroad stations. The figures do not include meals in Los Angeles and San Francisco, tips to dining car porters, Pullman porters, and personal expenses.

Your local railroad ticket office has information concerning this all-expense tour from your city. After you have secured the necessary information, will you send in your reservation and deposit immediately. Passengers from the East, South, and North will join the special train either at Chicago or Kansas City.

### From Chicago—All-Expense Tour

	Coach Class	Intermediate Class	First Class
Coach accommodations .....	\$126.35		
1 in lower.....		\$159.20	\$196.35
2 in lower (each).....		148.30	176.00
1 in upper.....		153.95	186.65
2 in comp. (each).....			211.95

### From Kansas City—All-Expense Tour

	Coach Class	Intermediate Class	First Class
Coach accommodations .....	\$109.40		
1 in lower.....		\$139.30	\$171.70
2 in lower (each).....		129.75	154.25
1 in upper.....		134.90	163.10
2 in comp. (each).....			185.70

## —Reservation Blank—

Mr. C. E. Lutton,  
Chairman, Trans. Committee,  
Music Educators National Conference,  
Suite 840—84 East Jackson, Chicago, Ill.

Dear Sir:

Enclosed please find deposit of.....covering reservation on the Seminar Special of the Music Educators National Conference, leaving Chicago from Dearborn Station at 10:30 A.M., C.S.T., Wednesday March 27, 1940, accommodations desired as indicated below by "X"

- ☐ Standard accommodations ☐ Intermediate accommodations
- ☐ One person in lower ☐ Two persons in lower
- ☐ One person in upper ☐ Two persons in compartment

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My name.....

Address.....

City.....

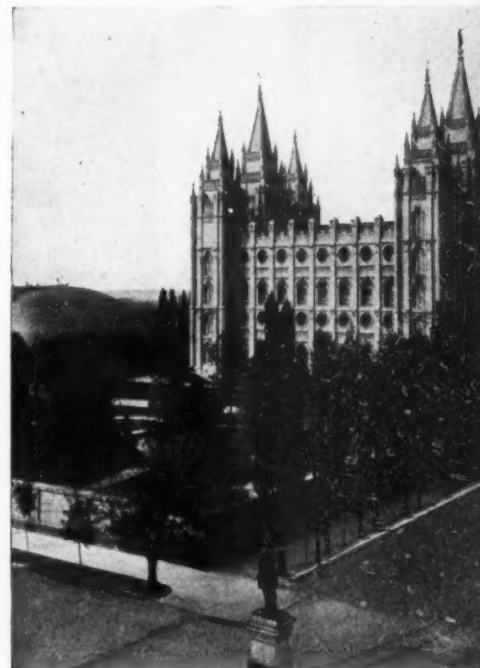
If you desire to travel with the Special Train party on the going trip only, returning independently, such arrangements can be made. Also, arrangements can be made to travel to your convention city independently, returning from Los Angeles with the Special Train party.



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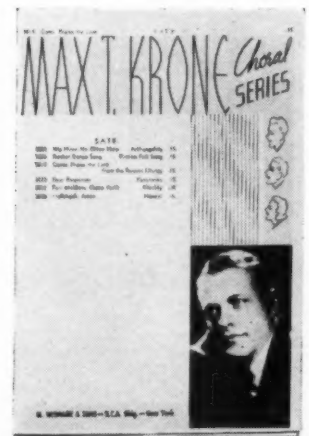
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# Preschool Music Education

DOROTHY SAUNDERS

HOW OFTEN have we heard a mother say of her four- or five-year-old son, "I just can't understand it. Teddy can't sing a tune to save his soul, yet the neighbor's children are always singing. Do you suppose there's anything wrong with him?" Such a parent does not realize that singing, like everything else, has to come from practice. Perhaps she vaguely blames heredity, recalling that Teddy's Uncle George never could keep on the pitch either, and hastily squelches her child's off-key singing experiments. Time was when even trained kindergarten teachers considered it inevitable that a few youngsters would have to be taken aside and requested tactfully to "just listen." They sympathized with the child, regretted his embarrassment and his feeling of inferiority, but there was nothing to be done. Some people could sing, they thought, and others couldn't.

No longer is this true. Today a child need not suffer the tragedy of being "different." Music educators have proved that almost any child can learn to sing if he starts young enough—and receives the right kind of help.

Lottie Ellsworth Coit, who works with scores of little children at the Eastman School of Music at the University of Rochester, has achieved marked success with a simple method, based on recognized principles, whereby mothers are encouraged to lay the foundation for the development of musical ability and appreciation before the children are old enough to go to school or music classes.

"The home is the finest place to begin the child's interest in music," she tells the mother. "You can teach your boy to sing almost as easily as you teach him to talk."

Under the old-fashioned system, as soon as a child showed interest in music he was given lessons on an instrument and was required to practice. Before he could play what he really liked, he sometimes decided it wasn't worth the effort and gave up in despair. This new way leads him to take part in simple musical activities suited to his age and understanding. Because he is at once successful, the program charms him, he is eager to try new games, and music becomes to him a joyful and necessary part of life. By the time he is ready to take up the study of his chosen instrument, he is especially well prepared and can make unusual progress.

At home with her own children, and later in her work at the Eastman School, Mrs. Coit has worked out various devices and musical games especially for little folk.

In teaching their children to sing, modern parents do not value highly enough the old custom of mother's singing to the baby and patting him rhythmically. Even though it is no longer considered wise to rock babies, mothers still have a splendid opportunity to begin developing their children's musical ability when they are very young. Every mother should set aside a short time in the baby's daily schedule as a playtime. She should take the baby on her lap and sing to him. Holding his hands and guiding him to do "patty cake" will teach him a sense of rhythm, while the mother's soft singing of tunes entrances him with the sound of her voice.

When she carries him upstairs, a mother may sing, "up, up, up," ascending the scale as she climbs the steps, and descending the stairs she sings the downward scale, "down, down, down." This may seem trivial, but it is invaluable for the child to hear the differences in pitch and associate the ascending and descending scales with the steps up and down the stairs. As he learns to walk, she can take his hand and go up with him, singing as before or later "one, two, three, four" instead of "up." He will find this a big adventure—and it is altogether unlikely that he will ever be accused of being a "monotone."

Soon the mother will be having a struggle to keep the youngster out of the pan cupboard. He is not too young then to experiment with different musical sounds. If she gives him a clothespin and lets him tap on various pans, he will glow with triumph as he finds one with a pleasant ring in contrast to the floor's dull thud. From many common kitchen articles may be made toys to give him joyous experience with musical sounds.

When he is two or three years old he will want to help make and decorate an oatmeal box drum. With a cord knotted to go

through the ends of the box and around his neck, and with the covers glued tightly on, the "drum" is ready for plenty of beating with clothespins. Discarded tin pepper boxes or the little round containers for ice cream or olives make excellent rhythm instruments when filled with pebbles or rice, and with covers securely fastened. Parents should play or sing in time with the child's beating the drum or shaking the box. He will not be able to follow, but he will be delighted with the unity if the parents accommodate their rhythm to his.

An empty candy or cigar box and a half dozen rubber bands will be a gift to strike his fancy, for he can make a sort of harp by stretching the rubber bands across the open side of the box. With tight rubbers to make high sounds, and loose ones to make the low, he will soon figure out little melodies and beg mother to listen.

By the time he is three or four he will perhaps be ready to match tones and sing with mother on pitch. Mrs. Coit follows a procedure which helps even the shyest child sing the right tones. She begins by talking about trains and engines, showing the youngster pictures and encouraging him to talk about his experiences with them.

"What does the train say, Johnnie?" she asks one of her small pupils. Confidently the little fellow answers, "choo choo." The teacher sings the *choo choo*, and suggests that the child sing the same sound and climb on the same train. A few youngsters at first will have trouble matching the tone.

"I'm sorry, Mary, but you have a different engine," she explains kindly. "You're on the right track, but you have the sound of a great, big engine that makes a deep, low *choo*. Mine is a smaller, lighter one and makes a sound way up here."

She raises her hands up high and sings again, "*choo choo*. Listen, do you hear it?"

Mary tries again, comes closer, and finally achieves the same tone. Then they do a whole long train of *choos* to strengthen Mary's voice and give her confidence. Before long the child can match any tone.

To illustrate the difference between "high" and "low" Mrs. Coit uses a kitten's mew and a big dog's bark. On high tones the children reach way up; on low ones they bend to the floor.

When once a child can carry a tune, the fun begins. Some of their conversation and games may be done in the form of question and answer songs. Mother may sing some of her directions to the child, "Now it's time to wash our hands" or "Would you like to play outdoors?" With a little practice Mary can make up original song answers, "Yes, I'd like to play outdoors," or "Let's make a snow man," or "Will you come out to play, too?"—always framing little melodies of her own.

Occasionally mother and her child will want to take turns singing little stories about spring, the bright sunshine or the birds; about a favorite pet or toy, or what they will do when daddy gets home. The child gets a keen pleasure out of creating tunes and will invent surprisingly good ones. In this way he will build up a repertoire of favorite songs suitable for his age and understanding. By the time he is five he will probably be able to sing little songs with mother or even alone. Now he is splendidly fitted to go into a musical class such as Mrs. Coit conducts, or take part in rhythm orchestras and singing games at kindergarten.

Singing to the child is the most important step in a mother's program always, but she may find other suggestions helpful in developing her child musically. Mother Goose rhymes read or sung or played on the piano are especially valuable for rhythm and sound. Four-year-olds love listening to simple melodies on the victrola or radio, especially if they know the stories behind them, and children who learn to listen have gone a long way in musical development.

It is a special treat to the child to allow him a small victrola of his own which he may keep in his room and play all alone. Records will entertain him for hours, yet he will be absorbing a taste for music as he listens. Nursery rhymes, folk songs and melodies taken from the great composers will by turns inspire

TURN TO PAGE THIRTY-EIGHT



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Out Of the Silence—Galbraith (13392).....	.20
Credo—Gaines (14863).....	.15
As Torrents In Summer—Elgar-Cain (14675).....	.10
The Nightingale—Tchaikovsky (12849).....	.12
O Lovely May—Brahms (14456).....	.10
All Ye Who Love Music—Donato (14446).....	.10
Hard By a Fountain—Waelrent (14584).....	.10
All Creatures Now Are Merry-Minded—Bennet (SSATB) (14405).....	.15
April Is In My Mistress' Face—Morley (14623).....	.15

Let Every Heart Be Merry—Vecchi (14412).....	.15
Now Is the Month Of Maying—Morley (SATTB) (14426).....	.10
Silver Swan—Gibbons (SSATB) (14409).....	.10
When Allan-A-Dale Went A-Hunting—de Pearsall (14437).....	.15
Ode For Washington's Birthday—Beethoven (10314).....	.10
A-Hunting We Will Go—Bucalossi-Page (14226).....	.14
The First Primrose—Grieg-Targett (13443).....	.12
May—Huerter (13670).....	.10
May Comes Laughing—Strong (13871).....	.15
Night In June—Targett (13443).....	.12
Merry June—Vincent (12541).....	.15

### FOR MIXED VOICES (S.A.B.)

Yachting Glee—Culbertson-Page (13823).....	.10
Oh, Italia, Italia, Beloved—Donizetti-Manney (14280).....	.12
Good Morrow, Gossip Joan—Fisher (a cappella) (14636).....	.10
Grapevine Swing—Gibb (14667).....	.15
Happy Birds—Holst-Manney (14291).....	.10

A-Roving—Nagle (a cappella) (14607).....	.10
Song Of Friendship—Netherlands Folksong (14454).....	.15
Passing By—Purcell (14482).....	.10
O Happy, Happy Fair—Shield (14583).....	.15
The Forest Dance—Targett-Page (13767).....	.10
A Summer Shower—Veazie (11756).....	.12

### TREBLE VOICES—TWO PART (S.A.)

Summer Is Singing—Bailey (14754).....	.10
In Spring—Berwald (13901).....	.12
Lilacs—Berwald (13887).....	.15
Butterfly Chase—Bornschein (12018).....	.12
Nursery Rhyme Suite—Custance (12498).....	.15
Tis June—Denza (12108).....	.12
Joys Of Spring—Gaul-Lichter (11384).....	.15
Summer Night—Gretchaninoff (14770).....	.15
Happy Birds—Holst (12657).....	.15
Spring Is Here—Huerter (14025).....	.15

In the Merry, Merry May—Mallard (11402).....	.15
Flowery Month Of June—Marchant (13281).....	.12
Spring Song—Mendelssohn (12261).....	.12
Welcome, Pretty Primrose—Pinsuti (11820).....	.12
Voices Of the Woods—Rubinstein-Hilton (12519).....	.10
Hark! Hark! The Lark—Schubert (13472).....	.10
Blow, Soft Winds (Vocal Waltz)—Vincent (8706).....	.15

### TREBLE VOICES—THREE PART (S.S.A.)

A Song Of Joy—Douty (14987).....	.15
In the Evening Garden—Kern (14231).....	.10
In the Time of Roses—Reichardt-Page (11804).....	.10
On Song's Bright Pinions—Mendelssohn-Page (13735).....	.12
Nymphs and Shepherds—Purcell (12840).....	.12
Summer Days—Abt (10873).....	.10
Springtime's Reawakening—Levenson (14965).....	.15
May—Berwald (10527).....	.16
Spring Morning—Berwald (10978).....	.20
Spring! Spring!—Borch (11841).....	.16
Helgho! The Daffodils—Bracken-Gaines (14027).....	.12

Spring, Lovely Spring—Grieg-Chaffin (12558).....	.12
Summer Is A-Comin' In—Old English, Arr. V. F. (14688).....	.10
Sing a Song Of Roses—Fay Foster (12874).....	.12
The Daffodils—King Hall (7991).....	.15
Spring—Hildach-Harris (14259).....	.15
It's Merry, Merry May—Huerter (13776).....	.10
Spring Song—Marchant (12516).....	.15
Morning In Spring—Matthews (12876).....	.12
Summer Fancies—Metra (5113).....	.15
Now Is the Month Of Maying—Morley (14329).....	.10
Robin In the Rain—English (14977).....	.10
Greeting To Spring—Strauss-Wilson (13261).....	.16
Merry June (Vocal Polka)—Vincent (12542).....	.12

### MEN'S OR BOYS' VOICES (T.T.B.B.)

Sounds—Klemm (14979).....	.10
On Great Lone Hills—Sibelius-Matthews (14645).....	.15
Carol Of the Flowers—Basque Melody, Arr. Paul J. Weaver (14305).....	.10
By the Lilac Bush—Brueschweiler (11355).....	.20
Sea Rest—Bornschein (14969).....	.15
River Song—Clokey (Boys) (14184).....	.12
O Who Will O'er the Downs So Free—de Pearsall (4750).....	.12
Spring Song—Dressler (11463).....	.15
Summer Is A-Comin' In—Old English, Arr. Koemmenich (13238).....	.10
Song Of May—Foerster (11580).....	.10
'Tis Morn—Gelbel (9203).....	.12
The Grapevine Swing—Gibb (14664).....	.15

The House By the Side Of the Road—Gules-Ian-Gaines (Boys) (14150).....	.15
This Is the Moon Of Roses—Harris (11466).....	.10
Cherry Ripe—Matthews (11830).....	.12
Towers Of Spring—McCollin (13860).....	.10
Now Is the Month Of Maying—Morley-Page (13953).....	.10
The Joys Of Spring—Nevin (12258).....	.10
Away To the Woods—Schrammel-Manney (Boys) (13797).....	.10
Hark! Hark! The Lark—Schubert-Page (13066).....	.10
Hail, Smiling Morn—Spofforth (4315).....	.10
The Open Road—Stickles-Hilton (14080).....	.15
Greeting To Spring—Strauss-Lichter (11322).....	.20



the child to clap or stamp, to march or run or gallop in time to the music, or sometimes just to sit and listen.

Among the records suggested are such as "Soldiers' March" by Schumann; "Run, Run, Run" by Concone; "Skating" (Victor 20401); "The Little Hunters" (Victor 20153); "The Mirror Dance" (Victor 20399); "Songs for Children," by Neidlinger (Victor 20349B). "Small Songs for Small Singers" by Neidlinger (meant to accompany the records); "Mother Goose Picture Book" by Berta and Elmer Hader; "Singing Time" and

"Another Singing Time" by Coleman and Thorn are well chosen collections of songs which Mrs. Coit has found helpful for mothers to use with their children.

Parents who follow the general plan outlined invariably are delighted with the enthusiasm and interest which their children show and the progress they make. Certain it is that, if the music started so easily then is continued through the school years, it will lead to the maximum benefits which music can afford the individual during youth and adulthood.

## *An Appeal for Solos for Baritone Horn*

LEONARD FALCONE

*Conductor, Michigan State College Band, East Lansing*

ANYONE interested in the baritone horn has long wondered at the composers' almost inexplicable neglect of the baritone as a solo instrument. In comparison to the wealth of material that has been written for the other brass instruments, the number of solos that have been especially written for the baritone is negligible. This lack has always existed, but the advent of the innumerable solo and ensemble festivals throughout the country has brought this unsatisfactory condition into greater relief and has stimulated the concern of those who are making an effort to develop this phase of musical education.

Surely the neglect accorded the baritone by the composers cannot be due to its lack of the necessary qualifications as a solo instrument. For, indeed, anyone well acquainted with the instrument cannot deny that the baritone is one of the most, if not the most, expressive of the brass instruments. Then why this disregard? The only plausible reason one can think of is that the baritone has not been as fortunate in its heritage as have, for instance, the cornet and the trombone. The latter instruments have had a larger number of well-known exponents than the baritone. Herbert L. Clarke, Herman Bellstedt, Joseph Arban, W. M. Eby, Ernest Williams, and a host of other outstanding cornetists not only have made the cornet a very popular solo instrument, but these same men have also been able to make liberal contributions to the solo literature of their chosen instrument. Likewise, the trombone has had its luminaries in Arthur Pryor, Gardell Simons, Clay Smith and Serafin Alschausky, to mention only a few. It is true, the baritone has had Joseph DeLuca, Simone Manita, and Fortunato Sordillo to extol its glories, but these three men have been practically the only contributors of solos written especially for the baritone. If this is the reason for the difference in the amount of solo material available for these instruments, then it is easily seen that the field of creative work for brass instruments has been left entirely to the virtuosi of these instruments. For some reason, composers of established reputation have seen fit not to enter this field.

As a result of this condition, baritone players have to borrow solos written for other brass instruments. They even make an occasional "invasion" into the realm of the clarinet and cello solo literature in search of adequate material. While some gratifying results have been, and are being obtained by transcribing cornet solos for the baritone, naturally, continuous "borrowing" alone cannot be expected to bring about a real solution of the problem—hence the crying need for solos written especially for the baritone.

Although a playing knowledge of an instrument is, no doubt an asset to a composer who wishes to write for that particular instrument, it is not by any means absolutely necessary. An artist on an instrument does not always possess adequate creative ability; whereas, on the other hand, there have been many instances where really fine composers, not having a playing knowledge of the instrument, have written music of far greater merit than that written by virtuosi of that particular instrument. Of course, in order to write well for an instrument, the composer must have a good fundamental theoretical understanding of that instrument's character and technical facilities. He should know what will sound well and what will not. For instance, in writing for the baritone, various things should be avoided, such as certain whole-tone trills, and too wide intervals in rapid slurred broken chords. Aside from these minor restrictions, the baritone offers a wide freedom of treatment. In addition to all the technical dexterity of the brass family, the baritone has an expressive tonal range that is not exceeded by any other brass

instrument. Therefore, the masculine nature of the instrument, coupled with its technical flexibility, its wide dynamic range, and its warm tone, offer the composer a splendid medium.

I should like to digress from the subject at hand for a moment and hope that I may be pardoned for saying a few words concerning brass solos in general. To be sure, there are a large number of brass solos which are outstanding, both as to musical content and effective writing; but there is also a good deal of material that is decidedly trivial. The musical ideas, the forms, and the manner in which the material has been handled leaves much to be desired. Is there any real reason why brass instrument solos should be inferior to the solos written for wood-wind instruments, merely because the brasses do not have quite the range and fluency of the wood winds—even if the latter factors should be held as the excuse? The shortcomings of the brass solos under discussion are not in connection with technical flexibility and range, but concern the uninteresting musical ideas and lack of ingenuity in presenting the material. In this respect, some of the better French solos may be cited as examples of desirable solos for brass instruments. These solos do not make extraordinary technical demands, but the musical ideas are always interesting. If a solo is to be of an advanced nature, it should take account in liberal measure of the technical possibilities of the instrument, but these technical demands should be employed in such manner as to make their inclusion appear a natural development of the original musical idea. Likewise, a solo of a less advanced nature should be made as melodically and technically interesting as possible. In other words, regardless of the degree of difficulty or simplicity of the material, it should always be *musical*, and not just a display of musical gymnastics.

We do not lack composers fully capable of writing solos embodying such merits as have been described. But I am of the opinion that many who have written for the brass instruments (and those composers who have refrained completely from writing for brasses) have been laboring under the impression that the range of musical expression of these instruments is too limited to permit serious treatment. A careful study of the "language" of these instruments will reveal, I am sure, that their scope of expression is not nearly as limited as it appears to be.

To return now to the matter of solos for the baritone. Naturally, a sincere and inspired musical work does not admit of any kind of dictation; but if I were to be given the liberty of making a humble suggestion, I would say that, in addition to the full utilization of the instrument's technical capabilities, greater use should be made of the baritone's natural "singing" style of playing. This latter attribute of the instrument is perhaps its most valuable asset. Stressing this particular quality of the baritone (which has not always been fully utilized) might be the means of evolving a new and distinct type of solo literature for this instrument. In fact, it might not be a disadvantage for composers in writing for the baritone to think in terms of the cello.

These few thoughts have been expressed in the hope that serious composers may devote more of their interest and talents to the baritone—thus far almost a neglected medium. Since the field of solo literature for the baritone is practically in a virgin state, the composer who contributes to the development of this field will have not only everlasting appreciation and gratitude from the numerous players and lovers of the baritone horn, but also the satisfaction of having made a noteworthy contribution to the musical realm.

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# National Competition-Festivals

UNDER THE direction of Regional Boards of Control, representing the National School Band, Orchestra and Vocal Associations, plans for the National School Music Competition-Festivals for 1940 and various related activities are well under way in ten regions. Summaries of reports and announcements received from regional officers are given on this page. More detailed information can be obtained from the secretary or other regional officials indicated in each instance.

The National Board of Control, which is comprised of band, orchestra and vocal representatives from each of the ten regions, is scheduled for a two-day session at the headquarters office in Chicago on December 30-31. A report of this meeting and also additional information regarding the regional programs will be included in the next issue of the JOURNAL.

## REGION ONE

Oregon, Washington, Idaho, Montana

▲ May 10-11 have been selected as the dates for the Region One Competition-Festival. Announcement will be made later as to place.

The Regional Vocal Clinic is scheduled for January 20-21 at the Central College of Education, Ellensburg, Washington, under the direction of Wayne Hertz. Clinic demonstration groups will include the A Cappella Choir, Men's Glee Club and Women's Glee Club of the College of Education, directed by Mr. Hertz, and the Ellensburg High School A Cappella Choir, directed by Forest Brigham. Vocal music of all classes will be featured. A dinner and business meeting will be held Saturday evening, January 20.

The Central Washington Competition-Festival for 1940 will take place April 18-19 at Ellensburg.

The Regional (National) Clinic was held November 5 at the University of Oregon, Eugene, with the Regional Board of Control and the chairmen of the various sectional contests present. Rex Underwood and John Stehn were in charge of the clinic orchestra and band, respectively.

Officers of Region One are: Chairman—Walter C. Welke, University of Washington, Seattle (address all inquiries concerning the 1940 Competition-Festival to Mr. Welke); Secretary-Treasurer—Chester R. Duncan, 631 N. E. Clackamas St., Portland, Ore.; Member-at-Large—Andrew Loney, Jr., 301 Spring St., La Grande, Ore.; Vice-Presidents—(Vocal) Wayne Hertz, Central College of Education, Ellensburg, Wash.; (Band) John Stehn, University of Oregon, Eugene; (Orchestra) Delbert Moore, Oregon State College, Corvallis.

## REGION TWO

North Dakota, South Dakota, Minnesota, Wisconsin, Iowa

▲ Members of the Board of Control of Region Two (see picture on page 58 of this issue) met October 22 in St. Paul for their annual business session, and at this time plans for the 1940 Competition-Festival were drawn up. The 1940 Competition-Festival will be held May 16-18 in St. Paul, Minnesota.

The Regional (National) Clinic will take place January 3-5 at the University of Minnesota, Minneapolis, and will be sponsored by the Minnesota Music Educators Association, William Allen Abbott, president. Band, orchestra and vocal problems will be considered at the Clinic.

Officers of Region Two are: Chairman—Gerald R. Prescott, University of Minnesota, Minneapolis; Secretary-Treasurer—John E. Howard, Box 56, University Station, Grand Forks, N. D. (address all inquiries concerning the 1940 Competition-Festival to Mr. Howard); Local Chairman—William Allen Abbott, 921 W. Thirty-sixth St., Minneapolis.

## REGION THREE

Michigan, Illinois, Indiana, Ohio

▲ Region Three Instrumental Competition-Festival has been scheduled for May 15-18 at Battle Creek, Michigan; the Vocal Competition-Festival for May 10-11, Springfield, Illinois. Competition events will include: Instrumental—band (concert and sight reading), marching, ensembles and soloists; Vocal—chorus (concert and sight reading), girls' glee clubs (concert and sight reading), boys' glee clubs (concert and sight reading), small ensembles and soloists. Olaf C. Christiansen will conduct the festival chorus program.

Region Three Band, Orchestra and Vocal Clinic and board meeting will be held January 4-6 at the University of Illinois, Urbana, G. W. Patrick, manager. A meeting of the chairman and vice-chairmen of Region Three was held on Sunday, December 3, in Chicago, to discuss plans for the Urbana clinic and spring festivals.

Officers of Region Three are: Chairman—King Stacy, 400 N. Pennsylvania Ave., Lansing, Mich. (address all inquiries concerning instrumental competition to Mr. Stacy); Vice-Chairmen (Band) David Hughes, High School, Elkhart, Ind.; (Orchestra) Melvin Balliett, 1755 Wymore Ave., Cleveland, Ohio; (Vocal) C. Scripps Beebe, 327 S. Sycamore, Centralia, Ill. (address inquiries concerning vocal competition to Mr. Beebe); Secretary—G. W. Patrick, Springfield High School, Springfield, Ill.; Advisory Member—Ralph E. Rush, Heights High School, Cleveland Heights, Ohio.

## REGION FOUR

Maine, Vermont, New Hampshire, Connecticut, Massachusetts, Rhode Island, New York, Pennsylvania, New Jersey, Delaware

▲ Several sessions of the Board of Control were held December 1-2, during New York State School Music Association clinic at Rochester. The dates for the 1940 events will be May 17-18 (place to be announced). Announcement of details will be made soon, pending returns from a bulletin and questionnaire which the secretary was instructed to send to all participating schools in the region.

It was voted to accept the invitation presented by President Glenn Gildersleeve on behalf of the Eastern Conference executive committee to hold the 1941 festival at Atlantic City in conjunction with the biennial meeting of the Conference. John E. C. Merker, Executive Secretary of the New England Music Festival Association, presented an invitation on behalf of Worcester (Mass.) schools for the 1942 festival.

Officers: Chairman (Vocal)—Frederic Fay Swift, Ithaca, N. Y.; Vice-Chairman (Band)—Arthur Goranson, Jamestown, N. Y.; Vice-Chairman (Orchestra)—C. Paul Herfurth, East Orange, N. J.; Secretary-Treasurer—A. H. Brandenburg, 1128 Coolidge, Elizabeth, N. J. (Address all inquiries concerning the 1940 Competition-Festival to Mr. Brandenburg.)

## REGION FIVE

California, Nevada, Arizona

▲ Region Five Competition-Festival will be held May 9-11; place to be announced.

The official clinic of Region Five is scheduled for December 28-30 at the University of Southern California, Los Angeles, with P. C. Conn as clinic chairman. The meeting of the Regional Board has been called for December 28, at 7:00 p.m., in the School of Music Building, U.S.C. The annual business meeting will take place December 29, at 6:00 p.m.

Officers of Region Five are: Chairman—Fred Ohlendorf, 1531 Linden Ave., Long Beach, Calif. (address all inquiries concerning the 1940 Competition-Festival to Mr. Ohlendorf); Vice-Chairman—Chester A. Perry, 1350 Western, Glendale, Calif.; Secretary-Treasurer—Carl Lindgren, 1459 Cedar Avenue, Long Beach, Calif.

## REGION SIX

New Mexico, Oklahoma, Texas

▲ The Board of Control met in Waco, Texas, in May, at which time it was decided to hold the 1940 Vocal Competition-Festival April 26-27 in Waco; decision was also made to hold the Instrumental Festival May 9-11 in Waco. Competition events will include: Band (concert and sight reading), Orchestra (concert and sight reading), Chorus (concert and sight reading), Girls' Glee Club (concert and sight reading), Boys' Glee Club (concert and sight reading), Small Ensembles (instrumental and vocal), Solos (instrumental and vocal).

Instrumental and vocal clinics are scheduled for the meeting of the Texas Music Educators Association to be held February 1-3, 1940 in Mineral Wells, Texas.

Officers of Region Six are: Chairman—William R. Wehrend, University of Oklahoma, Norman; First Vice-Chairman—R. T. Bynum, Abilene High School, Abilene, Texas; Second Vice-Chairman—Annie Bess Chambers, 224 Merchant, Abilene, Texas; Secretary-Treasurer—Ben S. Peek, South Junior High School, Waco, Texas (address all inquiries concerning the 1940 Competition-Festival to Mr. Peek).

## REGION SEVEN

Arkansas, Louisiana, Mississippi, Alabama, Tennessee, Kentucky

▲ The Regional (National) Clinic is scheduled to be held January 25-27 at Little Rock, Arkansas. A. R. McAllister, Joliet, Illinois will represent the National School Music Competition-Festivals Committee and will be guest conductor of the band. Plans will be made at that time for the 1940 Competition-Festival, and dates and place announced later. A meeting of the Regional Board of Control will be held during the Clinic.

Officers of Region Seven are: Chairman—L. Bruce Jones, Little Rock High School, Little Rock, Ark. (address all inquiries concerning the 1940 Competition-Festival to Mr. Jones); Vice-Chairman—Simon Kooyman, P. O. Box 607, Clarksdale, Miss.; Secretary-Treasurer—Roger Dollarhide, Grenada High School, Grenada, Miss. Board of Control—(Orchestra) Dwight G. Davis, 648 Elmwood, Shreveport, La.; (Vocal) Hines Sims, 3011 Alabama Ave., Shreveport, La.

## REGION EIGHT

Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Maryland

▲ The 1940 Competition-Festival will be held May 8-10, in West Palm Beach, Florida. The dates and place of the Regional Clinic will be announced later.

The Regional Board of Control will meet sometime during the Christmas holidays.

Officers of Region Eight are: Chairman—John J. Heney, Route 2, DeLand, Fla. (address all inquiries concerning the 1940 Competition-Festival to Mr. Heney); Vice-Chairman—William Sinclair, High School, Richmond, Va.; Secretary-Treasurer—Walter B. Graham, Washington High School, Washington, Ga.

CONTINUED ON PAGE SEVENTY-TWO

# Music Students' National Festival

**National High School Band, Orchestra, Chorus and National Junior High School Orchestra to be sponsored by the National School Band, Orchestra and Vocal Associations - Junior College Chorus and Orchestra to be sponsored by the Southern California Junior College Music Association**

FOR YEARS Conference members on the West Coast have been anxious for their boys and girls to share the experiences of membership in the National High School Chorus, Orchestras, and Bands, which have been organized in connection with meetings of the National Conference. Because of the great distance involved, it has not been possible for the students of western schools to enroll in great numbers in these organizations. It is for this reason, therefore, that President Curtis and the Executive Committee have asked the National School Band, Orchestra, and Vocal Associations to sponsor the organization of these groups in connection with the meeting in Los Angeles. In addition to the high school groups, the Associations will also sponsor the National Junior High School Orchestra. A Junior College Festival will be featured under the auspices of the Southern California Junior College Music Association. Obviously, the bulk of the enrollment will come from the western area; however, advance information received by Mr. Curtis indicates that there will be a representative enrollment in all of the organizations from other sections. Well-balanced programs have been chosen for each of the groups. It is hoped that Conference members will do everything possible to make these organizations the significant contribution to the National on the West Coast that they have been to Conferences in the Middle West and East.

## NATIONAL HIGH SCHOOL SYMPHONIC BAND

GERALD PRESCOTT, *Conductor*

HERBERT L. CLARKE, *Guest Conductor*

### PROGRAM

Marche Slave.....Tschaiakowsky (CF)  
Second Movement from Symphony in C.....Williams (EW)  
Symphonic Poem Niobe.....De Rubertis (Rem)  
Overture—Three Graces.....O'Neill (SF)  
First Movement from Looking Upward Suite.....Sousa (TP)  
Overture—Autumn.....Leldzen (GS)  
Second Movement from the Nordic Symphony.....Hanson (CCB)  
Manx Overture.....Haydn Wood (BHB)

## NATIONAL HIGH SCHOOL ORCHESTRA

VLADIMIR BAKALEINIKOFF, *Conductor*

### PROGRAM

Overture—Secret of Suzanne.....Wolf-Ferrari—Riesensfeld (GS)  
First Movement from Symphony No. 7 in C Major.....Schubert (Wit)  
Dedication from Through the Looking Glass Suite.....Taylor (JF)  
Rumba from the Rumba Symphony.....MacDonald (EV)  
Overture—Russian Easter.....Rimsky-Korsakoff (CF)

## NATIONAL HIGH SCHOOL CHORUS

MAX T. KRONE, *Conductor*

### PROGRAM

#### I MIXED CHORUS

Tenebrae Factae Sunt (unacc.).....Ingegneri (Wit)  
Twenty-third Psalm (with orchestra).....Malotte (GS)

#### II GIRLS' CHORUS

Ave Maria (unacc. or with strings).....Holst (HWG)  
Spring from Two Eastern Pictures (with harp or piano).....Holst (Gal)  
Sun and the Warm Brown Earth (with orchestra).....Branscombe (CCB)

#### III BOYS' CHORUS

Non Nobis, Domine (with orchestra or piano).....Quilter (BHB)  
Loch Lomond (with harp or piano).....Scotch-Brockway (HWG)  
(Concerted tenors and hummed chorus)  
Hey Robin (with orchestra or piano).....Shaw (Ric)

#### IV MIXED CHORUS

A Dirge for Two Veterans from the cantata Dona Nobis Pacem  
(with orchestra).....R. Vaughan Williams (CF)  
In Praise of Music (with orchestra).....Purcell (Kjos)

## NATIONAL JUNIOR HIGH SCHOOL ORCHESTRA

LOUIS WERSEN, *Conductor*

### PROGRAM

Introduction and Scherzo from the Symphonic Cantata "Hymn of Praise".....Mendelssohn-Lotter (BHB)  
Evening Prayer and Dream Pantomime from the opera "Hänsel and Gretel".....Humperdinck-Schmidt (CF)  
Rhapsody in Rumba.....Bennett (CF)  
Waltz from the Serenade op. 48.....Tschaiakowsky-Kramer (Wit)  
Marionettes—Pizzicato Novelty.....Isaacs (CF)

### STRING ORCHESTRA

Procession of the Mastersingers from the opera "Die Meistersinger" Act III.....Wagner-Reibold (SF)

## JUNIOR COLLEGE CHORUS

NOBLE CAIN, *Conductor*

S. EARLE BLAKESLEE, *Guest Conductor*

### PROGRAM

Coronation Scene from Boris Godunow (with orchestra).....Moussorgsky (ECS)  
Hallelujah Amen Chorus.....Handel-Clement (HF)  
On the Sea.....Dudley Buck (GS)

#### MEN'S CHORUS WITH PIANO

The Sirens.....Elinor Remick Warren (CF)  
Idlesse (The Touch of a Summer's Day).....Mary Carr Moore (Wit)  
Love's Spring Song.....Massenet (OD)

#### WOMEN'S CHORUS WITH PIANO

Response No. 3.....Palestrina (HF)  
Autumn.....Gretchaninoff (GS)  
Reflection.....Lawrence (CF)  
God of the Open Air.....Cain (BHB)  
Were You There—Negro Spiritual.....Arr. Burleigh (Ric)  
Ezekiel Saw de Wheel—Negro Spiritual.....Arr. Cain (BHB)  
Spirit ob de Lord Done Fell—Negro Spiritual.....Arr. Cain (BHB)  
All Creatures of Our God and King (with orchestra).....Chapman (CCB)

## JUNIOR COLLEGE ORCHESTRA

FRANCIS M. FINDLAY, *Conductor*

### PROGRAM

Oberon Overture.....Weber (CF)  
Prize Song from Die Meistersinger.....Wagner (Jung)  
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# Book and Music Reviews

**C**ONTINUING the plan recently inaugurated, this installment of book and music reviews represents the contributions of a number of music educators who are generously coöperating with the Editorial Board in the examination of material and preparation of comments and listings. As previously pointed out, it is almost impossible, even with all the aid thus supplied, to keep pace with the flow of worth while material from the presses of the publishers, but an earnest effort is being made to supply at least a fair sampling of the good things being made available in this field.

Except in instances otherwise indicated by signatures, the vocal music reviews were prepared by Ralph Wright, Esther Goetz, George Howerton, Mathilda A. Heck, Harold Tallman, and the instrumental music reviews by Lorrain E. Watters, Henry Sopkin, J. Irving Tallmadge. Other contributors whose comments are included in this issue are: Russell V. Morgan, Charles M. Dennis, Osbourne McConathy, Will Earhart, J. Leon Ruddick, Lilla Belle Pitts, Susan T. Canfield, Edward B. Birge, Ida Bach, Adam Lesinsky.

**New School Music Handbook**, by P. W. Dykema and Hannah Cundiff. [Boston: C. C. Birchard & Co. \$3.50.] Are you wondering what Christmas gift you can provide for that music administrator; choral, instrumental or theory teacher; elementary room teacher; student in college or conservatory? The New School Music Handbook is suggested to you. If there are any fields left uncovered or any questions left unanswered, one wonders what they may be. It will be recalled that the first School Music Handbook was most serviceable in the 1920's. This revision brings the philosophy and practices advocated in that book up to date and evidently profits by what the past fifteen years has taught us.

The work is divided into four parts, each consisting of a series of Notes, compact and straightforward, followed by provocative questions and a suggested list of additional readings. Part I is directed toward those who have school music teaching as a profession or an objective. Would that every youngster making the decision to enter the school music profession could read and be guided by the content of this section. Part II compresses into 140 pages a complete outline of elementary school music, including consideration of all the newer practices. The suggestions have the ring of validity; they are practical, to-the-point helps and free of the college department-of-education-office taint. In Part III the junior high school is considered. Here again the ideas presented are both sane and forward looking. That core of junior high instruction—the General Music class—receives especially adequate treatment. Part IV comprises one of the most complete bibliographies extant. This amplifies the lists of suggested material in the various Notes.

The book is well illustrated. The frontispiece intrigued this reviewer particularly.—Charles M. Dennis.

**Sing Your Way to Better Speech**, by Gertrude Walsh, M.A. [New York: E. P. Dutton & Co. \$2.50.] There never has been a time within our recollection when singing teachers did not occasionally point out the close and vital relation between talking and singing, a relation of mutual benefit each to the other; and they have frequently called singing, glorified speech. We all know that part of the treatment of stammerers is to sing what they try to say. Singing certainly ought to improve speech, but the trouble has been that such improvement comes from a special technique which few teachers have.

From Gertrude Walsh's New York studio comes an interesting book showing in an understanding way how, through a particular way of singing, slovenly and provincial speech is corrected. Each of the forty separate vowel and consonant sounds of the English language is versified and set to the music of familiar—very familiar—tunes, such as Yankee Doodle and Here We Go 'Round the Mulberry Bush. It is a game with a fine psychology behind it. It ought to succeed. We feel that this book should be made accessible to every teacher of singing or of speech.—Edward B. Birge.

**The School Auditorium as a Theater**, Bulletin No. 4, 1939, prepared by Alice Barrows and Lee Simonson. [Issued by the Office of Education, United States Department of the Interior. Price 10c.] This bulletin is a study of the school auditorium from the standpoint of its use as a theater. It contains very little discussion of the music demands made upon the auditorium, either in the design of the stage or in the planning of the orchestra pit. It does, however, describe briefly the plan of the auditorium in Shorewood High School, Shorewood, Wisconsin, which has a pit designed to contain sixty instruments. The architect's floor plan is also included.

The chief value of this bulletin is to call to the attention of music teachers the need of redesigning the school auditorium so as to increase the effectiveness of musical performances. It is regrettable that the bulletin does not contain a discussion of an orchestra pit partly recessed under the stage—a plan permitting large instrumental groups in the pit without sacrificing so much space between the footlights and the first row of the theater.—Russell V. Morgan.

**American Education and the War in Europe**. [Issued by the Educational Policies Commission, the National Education Association of the United States and the American Association of School Administrators. 1201 Sixteenth St., N. W., Washington, D. C. 10c per copy. Discounts when ordered in quantity.]

"Those who are commissioned by society in the service of education," states the Foreword of this booklet, "should be the last to capitulate to the forces of hatred, greed, and fear. With the darkness of war falling upon half the world, the United States becomes more than ever a reservoir of hope for a humane and democratic order among men. When peace comes again, as it must, the people of the United States ought to be prepared to play their part—sanelly, bravely, and generously—in the process of rebuilding a world order from which the threat of war and violence may be removed. Those who are to fulfill that mission can approach their task best if their hands are unstained by blood, their spirits uncorroded by hatred, and their minds uncrippled by months or years of wartime regimentation."

"The statements in this booklet," writes A. J. Stoddard, chairman, "represent the results of investigations, the combined judgment and the sincere convictions of the members of the Educational Policies Commission. In this spirit, we urge the discussion of this document by the teaching profession, by consultants, by boards of education and by the general public, with a view to making use of it in the development of appropriate local educational policies in every part of the United States."

**Band Instrument Repairing Manual**, by Erick D. Brand. [H. and A. Selmer, Inc., Elkhart, Indiana. \$5.00.] Although the Band Instrument Repairing Manual is intended especially for the professional repairman with a well equipped shop, teachers and prospective teachers will find excellent assistance in understanding the problems of maintenance and major repairs. There are a few simple methods of making minor repairs which the teacher could use, but the manual would fill a definite need as a reference book for writing specifications for repair orders and evaluating the quality of repair work. This book does not cover all possible methods of making repairs, but the methods presented are definitely dependable. Lists of supplies, tools and repair equipment are specified for each type of repair.—J. Leon Ruddick.

**Why Breathe?** by Irwin Kellogg. [New York: G. Schirmer. 62 pp. 60c.] This book is largely a collection of selected exercises from many authorities on the subject of breathing. The author takes the viewpoint that elementary breathing motions taught in gymnastic classes do not go far enough. Also, that the exercises included in this book precede the study of the singing voice and do not require its use, so they can be practiced by anyone.

The development of the theme *Why Breathe?* takes one through a series of body-building exercises that will not only strengthen those muscles that assist one with breathing, but will no doubt generally improve one's health. If the proper use is made of the suggestions contained in *Why Breathe?* by the voice teacher, I can see no reason why this booklet would not serve a fine place in the routine of the vocal teacher.—Harold Tallman.

**The Amateur in Music**, by F. H. Shera [Oxford University Press, c/o Carl Fischer, Inc., New York. \$1.25.] "In the Kingdom of music the amateur is an indispensable part of the constitution; without him the professional could not continue to exist." These opening words of "The Amateur in Music" will find instant agreement among public school music teachers whose slogan breathes its spirit. Plenty of books are written for the amateur, but few if any about him—and this is of the latter kind. Lectures given by Professor Shera at the University of London comprise the contents of the volume, which sketches amateurism from Plato down and in various nations, especially England. It is a welcome addition in a field of musical history to which little attention has been given by writers of books dealing with the consumers of music.—Edward B. Birge.

**Dances of Our Pioneers**, by Grace L. Ryan. [New York: A. S. Barnes, \$2.00.] Adults could with profit relearn what children and simple folk know by instinct, namely, that the body and voice are music's first expressive medium. Bodily gesture and facial grimace were man's first language. Voice was added in song and speech to give greater emotional poignancy and practical usefulness to this means of communication. Dancing and singing continue to be universally appealing means of social participation in the making and enjoyment of music. It is a hopeful sign that our people are rediscovering their heritage of singing games and folk dances. Teachers of music and of physical education who wish to coöperate in furthering their special approaches to services for the common social good will welcome Miss Ryan's helpful book.—Lilla Belle Pitts.



**Music and the Listener**, by Harry Allen Feldman. [New York: E. P. Dutton & Co. \$2.00.] In an early chapter of his book Mr. Feldman quotes Cecil Gray: "Music has always been an enigma to thinkers, differing in every form from the other arts. Its origin and existence are wrapped in impenetrable mystery and have never been satisfactorily accounted for."

The author has made a notable contribution to the numerous attempts to solve the enigma and make serious music understandable to the earnest listener. He does this by taking up all the innovations in the development of the art, telling of their sources and the conditions under which they were made in an informal, clear and refreshing style. He wisely postpones any presentations of musical principles until a discussion of the individual who influenced them in any way gives point to them. Chapters are short and meaty, eliminating entirely the tendency toward sentimentality characteristic of many books on so-called "appreciation."

When he comes to the more radical contemporary innovators, Mr. Feldman becomes less constructive. Had he taken Henry Cowell's book, *New Musical Resources*, instead of a magazine article which by its title, "Joys of Noise," showed its writer's lack of seriousness, the chances are that a discussion more in keeping with the rest of the book would have resulted. The author's antipathy to some of the modern experiments crops up in several places. His positive conviction is shown by quoting the words of William J. Henderson, written just before the great critic's death: "I'll confide to you that I feel it my sacred duty in these my closing years to stand up for the spiritual quality in music, its soul, its imagination, its poignant emotion. That means that I am bound to oppose all this formation of methods first and writing according to them afterwards. Even Wagner discovered his new paths before he tried to sell maps of them to the world. Chopin and Mozart wrote as their spirits compelled them to. I'm fighting materialism and its close associate, sensationalism. That's enough."

The author's final paragraph expresses what should be the sentiments of all school musicians: "No greater service to progress in all the arts could be done than to make this credo a preamble to every book on the subject. It would serve admirably as a Hippocratic oath for all young composers, and as a maxim for all who make up the other two-thirds of the triumvirate of music—the listeners and performers—to memorize."—Charles Dennis.

**Music and Edgar Allan Poe**, by May Garretson Evans. [Baltimore: Johns Hopkins Press. \$1.75.] Everyone knows that composers have made use of Poe's poems, but from this book we learn that at least 252 separate compositions are either settings of his poetry or are instrumental works inspired by his poems or tales, and in the case of certain ones—"Annabel Lee," for example—dozens of times.

Musicologists and serious students of music and literature will welcome this volume, which though not large, is a complete bibliographical study of Poe's influence upon musical composition. It not only lists each separate piece of music, but it adds a biographical sketch of the composers, who range from Rachmaninoff and Ravel in Europe and from Dudley Buck to Skilton in America. These little biographies give some unexpected and important information—for example, that MacDowell "had the habit of writing every day a few bars of music, feeling that the actual technique of composing was helped by it."

The Johns Hopkins Press in Baltimore, where the poet's home was, seems the fitting place from which should come this important study of Edgar Allan Poe.—Edward B. Birge.

**Music: Its History and Enjoyment**, by Glenn Dillard Gunn. [New York: Harper and Bros. \$2.25.] The title is not richly promising because the facts of musical history are well known and are everywhere available. The organization and interpretation of these facts toward some conclusion discerned by a creative mind does, however, always offer possibilities of new and welcome illumination. The reader finds it so in this case. The facts are marshaled by a mature and sensitive artist who is concerned with them only as they provide a background for the keener enjoyment of actual musical experience. So much is predicated in the title if one will emphasize the word "enjoyment"; and if he does make this emphasis the book will not disappoint his expectation.

In Chapter I, the author's aesthetic basis is clearly defined and confidently held. His discussion, in this chapter, of rhythm and melody in their wide variety as productive of specific aesthetic reactions is penetrating. In further treatment of rhythm in the succeeding chapter the author's method emerges clearly. Thus, the "rhythmic structure" (of the first division of Elgar's familiar "Pomp and Circumstance") is "short-spanded, breathless, and excited": the trio "exhibits rhythms that are monotonous but strong and so typically Teutonic that they might well be German instead of English." But "this is only a broad flowing melody designed as contrast to the first division."

Later chapters of the book (to mention only a few) treat of Music in the Church; The Rise of Secular Music; The Opera to Wagner; The Classic Symphony; The Pianoforte: Its Literature and Some of the Great Keyboard Masters; Modern Music. All notable composers in each area are also discussed. But the method is always the same: not merely what, but to what result in aesthetic experience does all of it lead, is the goal of inquiry. Sensitive, thoughtful musicians all know the answer, of course; but they have seldom had the inclination,

and still less often have had the pedagogical power, to synthesize their knowledge and their aesthetic sensitivity and place them at the service of students. This task Mr. Gunn has essayed. He has accomplished it admirably. His book is made further useful by excellent lists of phonograph records, bibliographical lists, and a finely detailed index.—Will Earhart.

**The Music of the People**, by Willem van de Wall, one of a series of "Studies in the Social Significance of Adult Education in the United States," published under the auspices of the American Association for Adult Education, New York. [George Grady Press. 1938. 128 pp. \$1.00.]

Whenever Dr. Willem van de Wall presents a book within his field, the relationship of music and human life, we know that there will be interesting and challenging thoughts clearly expressed and convincingly presented. The present small volume is a worthy successor to those which have preceded it.

Dr. van de Wall, under the auspices of the American Association for Adult Education, has visited six typical and characteristic communities in the United States and made a thorough study of their musical life. These communities are the following: Westchester County, New York; the city of Cincinnati, Ohio; the state of Vermont; the state of Kentucky; the state of Delaware; and the University of Wisconsin. Each of these communities, widely differing as they do in the character of their populations, nevertheless gives ample evidence of the essential need of its people for musical experience and expression. Dr. van de Wall has analyzed the various ways in which this need is shown, described the agencies now operating to help meet the need and offered concrete suggestions for improving the situation. His suggestions are in line with the different character of each of these separate localities.

Probably the most striking outcome of Dr. van de Wall's study is that he has uncovered what appears to be a general weakness in all of these separate communities. That weakness is the lack of a sufficient number of well trained leaders, leaders not only competent musically but imbued with the zeal of awakened social consciousness.

To those of us who are engaged in music education, Dr. van de Wall's studies offer food for reflection. They point up some of the most desirable and important outcomes of our work, and indicate the directions in which an essential part of our efforts should be directed. Reading this book and then returning to it to ponder a number of its more significant ideas, leads me to feel that a similar study of its contents would doubtless be of equal value to others in the field of music education who are concerned with the social implications of their work.—Osbourne McConathy.

**Rigoletto**, by Verdi, English version by Edward J. Dent. [Oxford Univ. Press, Carl Fischer, Inc., New York. 80c.] A superior effort to translate a lurid melodrama, retaining all the dash and flavor of the original version. Opera in such English would be acceptable to any English-speaking audience provided the singers would take the trouble to pronounce naturally, as suggested in the Preface. Both Preface and Introduction are well done and thoughtfully worked out—rich in information. The task of the translator is definitely assigned and faithfully carried out with attention to the demands of the musical score. Mr. Dent deserves praise for his splendid effort to give a famous old opera a palatable English mold.—Ida Bach.

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- Let's Play Hansel and Gretel, folk tunes and melodies from Humperdinck's opera. Piano arrangement and analytical text by Jeanne Boylen. Simple and effective arrangement for singing or playing on piano as duets and solos. Story told with motives. Charming illustrations by Rosemary Coppeta. For children from four to eleven. Ideal for appreciation classes. 75c.  
 Ten Bach Chorales, arranged for men's voices, four parts, by Bryceson Treharne. Original texts and new English translation by Willis Wager. Contains best known chorales. Should be a part of the library of all male choruses or quartettes. 50c.  
 Schirmer's Collection of Favorite Anthems, Volume II. Varied assemblage representative of all types and occasions. Includes Gounod's "Send Out Thy Light," Handel's "Hallelujah Chorus," Mozart's "Gloria"; an arrangement of Beethoven's "Moonlight Sonata"; Palestrina's "Adoramus te" and several numbers from Russian church literature. 60c.  
 Schirmer's Favorite Choruses for Women's Voices. (S.S.A.) Popular collection of medium difficulty. Thirteen numbers including "The Lass With the Delicate Air," "Comin' Thru the Rye," "German Spinning Song," Grieg's "My Johann," Mozart's "Musical Alphabet" and "Lullaby," Raspach's "Trees" and Strickland's "Lindy Lou." 60c.  
 Song of Faith, by John Alden Carpenter. Four-part chorus, with piano or organ accompaniment. Revised from 1932 edition. A very dramatic setting in the modern manner, building up to a stirring climax as Washington's Farewell Address is recited to the rhythmical beat of the drum. 23 pages. Requires approximately 15 minutes to perform. Orchestra parts on rental, 50c.

### Hall & McCreary Co., Chicago:

- S.A.T.B.—A Cap.—(1) September Water-Color, by Francis H. McKay, No. 1038. 15c. Paints an autumn picture. Medium difficulty. Eight parts. (2) In Dulci Jubilo, arranged by W. B. Olds, No. 1527. 15c. Contrapuntal arrangement of well known German carol. Medium difficulty. (3) Let All the Peoples Praise the Lord, by Dressler-Lundquist, No. 1528. 12c. Motet choir will enjoy. (4) Give Heed, Lord, To My Crying, by Mendelssohn-Stein-Buszin, No. 1531. 12c. Arrangement from the nocturne, "Midsummer Nights Dream." (5) O God, I Call Upon Thy Name, by Senff-Lundquist, No. 1532. 12c. Fifteenth century motet, tenth century cantus firmus. (6) Tenebrae in E Flat, by Haydn-Strickling, No. 1536. 12c. Dignified number, by the lesser-known brother of Franz Joseph Haydn. (7) Hail, The King of Israel, by Ernest Lubin, No. 1538. 12c. Christmas carol.  
 S.A.T.B.—Opt. A Cap.—The Dumb Wife Cured, arranged by William Lester, No. 1035. 15c. Humorous.  
 S.A.T.B.—Accomp.—(1) Sing Your Song Today! by Lily Strickland, No. 1037. 15c. Light. Second part a waltz. (2) My Soul Doth Magnify the Lord, by Ina L. Strom, No. 1535. 18c. Solo for each voice.  
 S.S.A.A.T.T.B.B.—Opt. A Cap.—Joseph Faithful, Joseph Mine, by Theodore F. Ganschow, No. 1533. 15c. Based on well known carol.

### Carl Fischer, Inc., New York:

S.A.T.B.—Choral directors interested in the modern trend in part writing may be interested in the following: (1) Dirge in Woods, by Walker, Oxford Choral Songs, No. 822. 20c. Atmospheric and quiet; highly recommended for a middle number in a group. (2) Music, by Murray, Oxford Choral Songs, No. 814. 20c. In general a quiet number, with two points of climax. Medium difficulty. (3) At a Railway Station, by Warrell, Oxford Choral Songs, No. 824. 24c. S.S.A.T.T.B.B. This number will be interesting chiefly to those directors who like choral "effects." There is a good deal of material imitative of train motion and noise, and a considerable use of atmospheric harmony to depict strongly contrasted changes in mood. Rather difficult. (4) A Carol, by Wiblin, Oxford Choral Songs, No. 818. 12c. Quite easy; not particularly outstanding. (5) Ode to the British Empire, by Hopkins, Oxford Choral Songs, No. 819. 16c. This number will be of interest only to the Anglophile. There seems to be little need of presentation of this type of selection in American schools. (6) Trade Winds, by Ibberson, Oxford Choral Songs, No. 823. 20c. This is a bright, rhythmic number which might serve very well as the closing number of a group. The rhythmic pattern is rather too obvious to be very good but it might bear use once or twice.

Choral directors interested in early English numbers would do well to investigate two numbers by John Dowland: (1) Sleep, Wayward Thoughts; No. 13, from the Ayres of John Dowland. 12c. Quiet, very lovely, and very easy. (2) All Ye, Whom Love or Fortune; No. 14, from the Ayres of John Dowland. 12c. Somewhat sturdier than the preceding number; very lovely and not difficult.

Choral Directors interested in securing choral numbers with an accompaniment of orchestra or band, may be interested in: (1) Dance of the Comedians from the "Bartered Bride," by Smetana. 18c. The number is easy and brilliant; the text is rather trite.

Unison Songs of a pleasant, conventional nature are: (1) Dreams, by Symons, Oxford Choral Songs, No. 1145. 12c. (2) A Song of Summer, by Baynon, Oxford Choral Songs, No. 1146. 12c. (3) Silver Birches, by Baynon, Oxford Choral Songs, No. 1147. 12c.

Male Voices—(1) I Am a Roamer, by Mendelssohn, arranged for T.T.B.B. by Noble, Oxford Choral Songs, No. 655. 24c. First tenor lies around G and A a good deal, and second tenor lies around E and F. The ranges in general are rather taxing. There is a great deal of crossing between baritone and second tenor. (2) Flow Gently, Sweet Afton, by Lovatt, Oxford Choral Songs, No. 656. 20c. An original setting of the familiar words; quiet, easy, singable and pleasant. There is a good deal of melody in the first tenor part. Outside of that there are no particular difficulties. (3) Sweet Kitty Denovan, by Diack-Vine, Patterson's Lyric Collection, No. 1663. 12c. Quite easy; rollicking in character. Melody in the baritone. (4) Blythe Ha'e I Been on Yon Hill, by Robertson, Oxford Choral Songs, No. 659. 12c. For T.B.B. Easy but rather undistinguished.

Women's Voices. S.S.A.—(1) My Heart Is Sair, by Robertson, Oxford Choral Songs, No. 565. 12c. Easy, sprightly in character; rather too particularly Scotch in nature to be very appealing to American high school people. (2) Gillyflowers, by Schubert-Whittaker, Oxford Choral Songs, No. 1648. 16c. Easy and singable. Abundant in false accents; rather a poor translation. (3) Jesus, Jesus Rest Your Head, arranged by Abbott, Columbia and Barnard Series, No. 552. 15c. Highly recommended as a simple, quiet arrangement of a lovely old Appalachian mountain tune. (4) Jesus, the Christ, is Born. Columbia and Barnard Series, No. 553. 12c. Also to be recommended in the same style as (3).

### M. Witmark and Sons, New York:

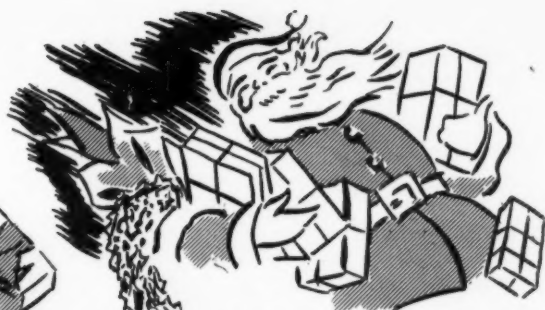
- S.S.A.—Song of the Lark, by Johannes Brahms, transcribed by Sidney Fine, words by Karl Candidus, English version by John Alan Haughton, No. 3004. 15c.  
 S.A.B.—Come Fairies, Trip It on the Grass, by John Parry (1776-1851), arranged by G. J. Jones, No. 2982. 12c.  
 S.A.T.B.—Blessed Redeemer (Liebster Herr Jesu), by J. S. Bach, arranged by Will Earhart, No. 2998. 12c. Arranged with subtlety and discrimination.

### Galaxy Music Corp., New York:

- S.S.A.A.—(1) O Death Is Cool, Refreshing Night, by Johannes Brahms, No. 989. 10c. For chorus of women's voices, with soprano solo. Range c<sup>2</sup>-a<sup>2</sup>. A cappella. Difficult to sing in tune because of chromatics. (2) Nightingale, by Johannes Brahms, No. 990. 10c. For chorus of women's voices, with flute or violin obbligato.  
 T.T.B.B.—(1) Balder Is Fallen, by W. Peterson-Berger, No. 1005. 10c. For chorus of men's voices. Effective number. Medium difficulty. Range E<sup>b</sup>-g<sup>2</sup>. Somber. (2) All Souls' Day (Allerseelen), by Richard Strauss, No. 1011. 15c. Well-beloved melody. Very good for those looking for art songs for male chorus with piano accompaniment.  
 S.A.T.B.—Song of Courage, by L. van Beethoven, No. 998. 15c. From Seventh Symphony. Vocal Solos—(1) Pennsylvania-German Slumber Song, by Harvey Gaul, 50c. Soprano range d<sup>b1</sup>-g<sup>b2</sup>. (2) Villanelle of Sunset, by Gerstle-Dawson, 40c. Simple song for class voice. Mezzo c<sup>2</sup>-f<sup>2</sup>. (3) I Want Jesus to Walk with Me, by Edward Boatner, 50c. Negro spiritual. Sincere message. Soprano range f<sup>2</sup>-f<sup>2</sup>.

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# CHORAL MUSIC (Continued)

## J. Fischer & Bro., New York:

S.A.T.B.—Recommended for Christmas use are the following:

(1) Albanian Ox Carol, arranged by Harvey Gaul. No. 7546. 15c. An attractive folk melody of medium difficulty, suitable for use on a Christmas concert. Requires either a soprano soloist or a divided soprano section, as well as a divided tenor section; the first tenor is in a very easy range and not at all difficult.

(2) Balkan Candle Carol, arranged by Harvey Gaul. No. 7547. 15c. An excellent number for Christmas concert, singable and not too difficult. Requires a divided bass section—the low voices singing a good deal at F below middle C as well as a soprano solo or divided soprano section.

(3) This Is the Winter Morn, by Goldsworthy. No. 7558. 15c. Choir directors confronted with the problem of utilizing junior and senior choirs in combined numbers may be interested in this processional type of selection, which is rather large and broad in character. Antiphonal effects between four-part mixed voices and two-part unchanged voices are a feature.

(4) Rocking Carol, by Edward Harris. No. 7542. 12c. A quite easy number, possibly of use for contrast in a group of selections. It is pleasant in character and possessed of a great deal of appeal; it is not at all hard, although written for S.S.A.T.T.B. The voice ranges are quite easy and it should provide an effective program number with a minimum amount of effort. The same number comes arranged for four-part male voices (No. 7543), although this arrangement is not as attractive at that, for mixed voices.

(5) My Soul and I, by Goldsworthy. No. 7557. 15c. Choral directors interested in a general anthem of the modern type, who wish to get away from the theological ideas of nineteenth century texts, will like the words of this poem by Whittier. The underlying idea of the words is modern, and the harmonic and melodic idiom is in the modern trend, although not to the extent that it would be likely to offend a present-day congregation. The anthem is quite singable, although lengthy—running to fifteen pages.

## Boys' Voices:

The Bugle Blows, by Klemm. No. 7562. 15c. School directors interested in easy material for boys' voices will do well to investigate this selection, which is arranged for two parts—tenor and baritone (or bass). The song is attractive, bright and rhythmic and manages to avoid most of the triteness to which this type of composition is usually prone. It is quite easy as to range and construction and is highly recommended for use in those situations where the boys' voices are extremely limited. The same number comes arranged for three parts—tenor, baritone and bass, No. 7563; and for four voices, No. 7564.

## S.S.A.—(Girls' Voices):

(1) A Babe Was Sleeping, arranged by Bement. No. 7586. 15c. An easy arrangement of an Irish melody for accompanied glee club, with soprano solo which could be taken by an entire soprano section; rather obvious and not too attractive. This might do for a quiet number to be used for contrast between two brighter things. The same number comes arranged for four-part mixed voices. No. 7587.

(2) A Wooer Cam' to Our Town, an arrangement of an old Scotch melody by Bement. No. 7549. 15c. Medium difficulty, rhythmic, fairly attractive though rather obvious; arranged for accompanied glee club with soprano solo which may be taken by the entire soprano section.

## S.S.A.A.

In Constant Order Works the Lord. No. 7548. 12c. An arrangement by Bement of a Von Weber selection; hardly usable for high school groups; the low alto has much singing at F sharp and G below middle C; rather broad in scope.

## Clayton F. Summy Co., Chicago:

S.S.A.—Glory to God in the Highest, by Mrs. Crosby Adams. No. 4087. 10c. A very short, simple treatment of the angelic salutation.

S.A.T.B.—(1) Away in a Manger, Luther's Hymn, as arranged by Margrethe Hokanson. This arrangement gives the first verse to a junior choir in two parts; the second verse sung by a solo voice; and the last verse to a quartet of mixed voices with a soprano solo descant. The organ accompaniment throughout is interestingly written, with descant taking a prominent place. (2) Holy Infant, pure and sweet, harmonized and arranged from the Gregorian hymn "Resonet in laudibus" by Margrethe Hokanson. No. 1344. 12c. The charm and simplicity of this beautiful hymn have been preserved in the arrangement.

## M. Witmark & Sons, New York:

S.A.T.B.—A Cap.—Awake! Awake! arranged by Smith. No. 2996. 20c. Tenor or baritone solo.

T.T.B.B.—Four-Part—Reveille, by Anderson. No. 3003. 15c. Spirited. Medium difficulty.

S.S.A.T.T.B.—Three-Part—A Cap.—Jeanie with the Light Brown Hair, by Foster-Earhart. No. 3010. 15c. Last verse soprano solo. Song lends itself beautifully to arrangement for female voices.

## Boston Music Co., Boston:

Among recent releases received from the Boston Music Company are a number of pieces which are especially worthy of comment. The Carrie Jacobs Bond compositions arranged for varied types of school choruses are well adapted to the voices for which they are arranged: (1) "A Perfect Day," arranged for T.B.B.; (2) "Just A-Wearyin' for You," arranged for S.A.T.B.; (3) "Play Make Believe" in three-part unchanged voices; and (4) "Hush-A-By" for S.S.A., are the most attractive of the group, and should prove fine material for Class C schools.

Hazel Gertrude Kinsella has two choral arrangements in the Lincoln Song Series that are especially well adapted for school use: (1) "In the Time of Roses" and (2) "The Lass with the Delicate Air." Both of these are arranged for S.S.A.

Two compositions by J. H. Brown are especially suited to junior high or high school boys' glee clubs of medium ability: (1) "Fuzzy Wuzzy" and (2) "The Grasshopper."

"The Lily and the Star" by O'Hara-Norman (S.S.A.) has merit for those wishing a very singable tune. The Debussy-Treharne "Reverie" (S.S.A.) is a tune that would have a popular appeal to most any group. The accompaniment is very interesting and lends much to this number.

"The Cherry Tree Carol" (S.S.A.T.B.) of the Kentucky Mountain Folk-Song Series is very well voiced and gives a modern version to the Christmas story of Mary and Joseph.—Harold Tallman.

## Harold Flammer, Inc., New York:

S.A.—(1) Dodo, Folk Song of the Pyrenees, arranged by Wallingford Riegger, words by Alfred Marlhom. No. 87037. 12c. (2) Braid the Raven Hair (Mikado) by Sullivan, arranged by Riegger. No. 87038. 12c. (3) The Arkansas Traveler, arranged by Riegger, words by Marlhom. No. 82612. 10c. For boys.

S.S.A.—(1) In Springtime, by A. Fesca, arranged by Cesare Sodero. No. 83115. 15c. (2) Wasn't That a Wide River, arranged by Noble Cain. No. 81105. 16c. With modern effects. (3) Homeland, by Cain, words by Dana Burnet. No. 83119. 12c. Low G's in alto. (4) Braid the Raven Hair (Mikado). No. 83118. 12c. (5) Swedish Evening Prayer, by Erik Gelfer (1783-1847), arranged by Gerald W. Gore, words by Marlhom. No. 83114. 10c.

S.A.T.B.—(1) Songs my Mother Taught Me, by Dvorak, arranged by Cain, words by Adolf Heyduk, English version by Marlhom. No. 81095. 15c. (2) O My Lawd, What Shall I Do? by David Guion, arranged by Cain. No. 81094. 16c. (3) Hymn to Music, by Dudley Buck, edited by Cain. No. 81097. 15c. 16 pages. Much contrast. (4) La Spagnola, by DeChiara, arranged by Josef Furguele. No. 81101. 16c. (5) Spring Comes O'er the Hill, by J. S. Bach, arranged by Riegger, words by Marlhom. No. 81114. 12c. (6) I Pledge Allegiance to My Flag, by Myrtle Miller Bridges, arranged by Riegger, words by Florence Marshall Stote. No. 81112. 15c. Optional trumpet part. Introduction and interludes include trumpet calls. (7) April Is in My Mistress' Face, by Thomas Morley, edited by Cain. No. 81107. 12c. A madrigal. (8) Swedish Evening Prayer, by Erik Gustav Gelfer, arranged by Linnea Hokanson, words by Marlhom. No. 81096. 10c. (9) Bles' My Soul An' Gone Away, arranged by Cain. No. 81103. 16c. There is syncope and contrast. Spectacular. (10) So's I Can Write My Name, arranged by Cain. No. 81100. 15c. (11) Autumn, the Awakening of Spring, by Gretchaninoff, arranged by Cain. No. 81099. 16c. 12 pages. Optional low C sharp for basses. Repeated low D's. Contrast. (12) Ain't Gonna Study War No More, arranged by Cain. No. 81092. 16c.

T.T.B.—John Peel, English Hunting Song, arranged by Riegger. No. 82527. 12c. E-flat highest tone for tenors, B flat lowest for baritones.

S.A.A.—T.B.—(Junior High Boys). The Arkansas Traveler, arranged by Riegger, words by Alfred Marlhom. No. 82107. 12c.

## H. W. Gray and Co., Inc., New York:

Unison—A Parish Eucharist, by Drummond Wolff. No. 1228. 25c. Includes the Ninefold Kyrie, Kyrie Eleison, Credo, Sursum Corda, Sanctus, Benedictus, Agnus Dei, Lord's Prayer, Gloria in Excelsis.

S.A.T.B.—(1) The Office of the Holy Communion, by Basil Harwood. No. 1226. 30c. Includes the Kyrie, Kyrie Eleison, Sanctus, Benedictus, Agnus Dei, Gloria in Excelsis. Texts in English. Worthy music. (2) Benedictus Es, Domine, by Garth Edmundson. No. 1583. 15c. (3) May the Grace of Christ Our Saviour, by Harold E. Darke. No. 1227. 6c. A wedding hymn. (4) Who Are These Like Stars Appearing? by William S. Nagle, words by Heinrich T. Schenck (1719). No. 1577. 15c. This is the prize anthem of the American Guild of Organists, 1939. (5) Lord, Thou Hast Told Us, by Cyril J. Mitchell, words by Thomas Washbourne (1606-1687). No. 1155. 12c. (6) O Be Joyful in the Lord, by H. W. Jones. No. 1239. 15c. For harvest or general use. (7) Phyllis Inamorata, from Phyllida and Corydon, Choral Suite, by E. J. Moeran. No. 1511. 12c. (8) Sursum Corda (Rise, My Soul), by W. G. Alcock, words by A. P. Stanley. No. 1240. 25c. Double chorus, English words.

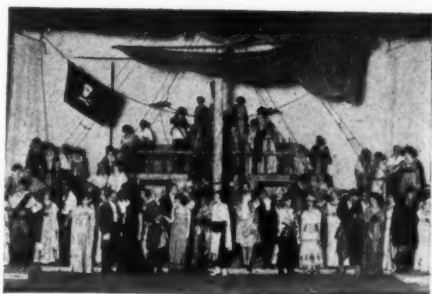
T.T.B.B.—O Youth Whose Hope is High, by Darke, words by Robert Bridges. No. 657. 12c.

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## BAND

**Rhythms of Rio**, composed and arranged by David Bennett. [Carl Fischer. Standard band \$3.50; concert band \$5.00; symphonic band \$6.50.] Rhythms of Rio, called a "modern South American Rhapsody," is distinctly a new idea in high school band offerings. While it might be accused of being a glorified fox-trot in the style of the day, it is, however, very enjoyable music to listen to. If high school bands are to go in for modern rhythm, this is very suitable material. Such composition doubtless will brighten up some of the high school band programs which some might consider too heavy. Rhythmically, this selection is not difficult, but intriguing. Melodically and harmonically, it is colorful and thoroughly enjoyable.

**Seeds of Cadmus**, tone picture, by Harold M. Johnson, Op. 33. [Carl Fischer. Standard band \$2.00; symphonic band \$3.50.] This rather easy tone picture of the overture type tells the story of Cadmus mentioned in the "Quest for the Golden Fleece." From the condensed score it appears to be a good Class C or B type of band number. Probably the dramatic story which it portrays would add considerably to the interest of its playing. It compares in grade of difficulty and in musical interest with the average advanced Class C number. Should be well received.

## ORCHESTRA

**From Africa to Harlem**, a rhapsodic evolution, by David Bennett. [Carl Fischer.] The composer now makes available an orchestra arrangement of the novelty, "From Africa to Harlem," which has been fairly well-known as a band number. Directors will have to decide between the band or orchestra setting. It is anybody's opinion as to whether such a number will be better received for band or for orchestra. It is doubtful if high school orchestra directors will care to program this novelty which is in the type of musical evolution, unless for theater or "social" orchestra.

**A Rhythmelmelodic Sketch**, by George Dasch. [Carl Fischer. Small orchestra \$1.35; full orchestra \$1.85.] Don't be frightened away from this charming piece of music by its rather formidable title. Mr. Dasch has written a delightful minuet in the classical style. The minuet is followed by an andante, followed in turn by a gavotte, finishing broadly. The composer explains the thematic relation between the first and last movements, and calls attention to the rhythmic and harmonic structure. There is need for this type of music, particularly on the part of the orchestra in medium-sized high schools. Mr. Dasch's Rhythmelmelodic Sketch is strongly recommended to orchestra teachers and its immediate widespread reception is predicted.

**Jesu, Joy of Man's Desiring**, from Cantata No. 147, by Johann Sebastian Bach. [Carl Fischer. Small orchestra \$1.05; full orchestra \$1.50.] We have needed an orchestra arrangement for this widely-used chorale. This publication will make it possible for schools to present the chorus with orchestra accompaniment. Incidentally, the orchestration is complete as an instrumental offering with brasses and other instruments playing cued parts, representing the parts of the voices. Recommended for all libraries.

## STRING ORCHESTRA

**Summy's String Orchestra Album, No. 1**, by Lehnhoff. (Clayton F. Summy. Score, \$1.00; parts, 50c each.) This very interesting material has been edited and arranged by one of the finest musicians of our day. It has been carefully fingered and bowed. All of the material is graded and makes excellent string orchestra material.

## VIOLIN

**Panis Angelicus**, by Cesar Franck. (Boston Music Company. 60c.) This famous vocal solo has been transcribed for violin or violoncello with piano or organ accompaniment. In this setting the piece needs editorial work badly. It is a fitting solo for violin and a welcome addition to the repertoire. In its present form it is a very difficult piece—Grade VI.

**Two American Pieces**, by Leo Sowerby. (Boston Music Company. \$1.50.) These two original pieces for violin by Mr. Sowerby, who is one of the most famous contemporary American composers, are welcome additions to the growing list of modern music. They have been excellently edited and are written in the modern style. They are of difficult grade and playable only by the advanced violinist.

**A School of Violin Study Based on Harmonic Thinking, Books I and II**, by Samuel Gardner. (Carl Fischer, Inc. Book I, \$1.00; Book II, \$2.75.) These two books are without a doubt the most modern studies of their kind. The first book, written only in first position with inserts in all keys, combines ear training, theory and the art of correct practicing with the development of fingerboard harmony. These books fill a long-needed gap from the player of one or two years' experience to the player of Kreutzer Etudes. They have been graded, musically written and based on harmonic thinking.

**Hora Spicatto**, by Stone, edited by Zimbalist. (G. Schirmer, Inc. \$1.25.) Very difficult and excellent material.

**Melody**, by Rubinstein, edited by Zimbalist. (G. Schirmer, Inc. 75c.) Very excellent material of difficult grade.

## VIOLA

**Scale and Arpeggio Studies for Viola, Books I and II**, by Samuel Lifschey. (G. Schirmer, Inc. Book I, 75c; Book II, \$1.25.) Book I is written in first position; Book II in all positions. They fill a long-felt need for the young viola player of high school age. They have been carefully fingered and bowed and will meet the requirements of any young student.

## VIOLONCELLO

**Six Suites for Violoncello**, by J. S. Bach. (G. Schirmer, Inc. \$1.00.) These very famous violoncello suites appear in a new edition edited by Fritz Gaillard. They have been standard repertoire for cellists for many years and in this new edition at an inexpensive price they should be of great interest to all cellists whose intentions are toward the great classics of all time.

## STRING BASS

**Bass Method**, by Zimmerman. (G. Schirmer, Inc. 75c.) Fine material, very well graded. It is an excellent book with fine pictures demonstrating the correct method of holding the bass and bow. Also included in the book are some typical excerpts of famous bass passages in the orchestral repertoire.

**Three Solos for Bass**, edited by Zimmerman. (G. Schirmer, Inc.) (1) Solvejg's Song, by Grieg. 40c. (2) Intermezzo, by Vivaldi. 30c. (3) Evening Star, by Wagner. 40c. All three solos are fine additions to the bass repertoire. They have been well edited and carefully fingered and bowed. They are very difficult—Grade VI.

## TUBA

**Pompola**, by Carroll Martin. [Carl Fischer. 60c.] An easy and tuneful solo for BB $\flat$  or E $\flat$  tuba, probably too easy for a contest solo, but an excellent teaching piece for fast-progressing first year players.

**Mummers**, by John Merle. [Carl Fischer. 60c.] This is just the type of tuba solo that has been needed to encourage fast-progressing first year or junior high school bass players. Thoroughly playable and easy. Fine teaching piece.

**Spring Fancy**, by Charles O'Neill. [Carl Fischer. 75c.] Here is a new solo for the BB $\flat$  tuba which will be welcomed by teachers and players of the instrument. Musically very worthwhile and contains a fine cadenza for the instrument. Strongly recommended as a bass solo for contest and general uses.

## OBOE

**Aragonesa** from "Carmen," by George Bizet; arranged by Merle J. Isaac and Ivan Feldman. [Carl Fischer. 60c.] Available for young oboists. Not difficult for the oboe and an excellent study. Recommended for "second year" oboists.

**Strolling**, by Bruno Labate. [Carl Fischer. 50c.] Here is a very pleasing andante for oboe and piano. Recommended for first year (probably second semester) oboe pupils. Instructive comment is included. Highest tone, first G above the staff, and lowest tone, E first line. Fine for giving beginners the thrill of playing sheet music.

## FLUTES

**Rondino**, for flute, by Bruno Labate. [Carl Fischer. 60c.] This short solo, in the key of G, will be useful as a performance piece and particularly useful as a study for fairly advanced flute players.

**Scherzino**, for flute, by Isadore Freed. [Carl Fischer. 60c.] The Scherzino is a very playable and worthwhile addition to the short solos for the flute. Not particularly difficult and fairly typical as a waltz type of flute solo, employing the instrument to rather good effect.

## CLARINET

**Musette**, by John DeBueris. [Carl Fischer. 90c.] This composition is playable for oboe, flute or clarinet, but probably best adapted to the last instrument. Not easy but not at all difficult. In 6/8 moderato and includes a playable cadenza. Musically worthwhile.

## WIND ENSEMBLES

An interesting array of ensemble music for various combinations of wind instruments includes the following, which seem especially worthy of mention in the Journal.

**Boosey-Hawkes-Belwin, New York:**

**Trombone and Piano**—(1) Solo de Concours, by Croce-Spinelli. 75c. American trombonists have so long confined themselves to the "Polka and Variations" type of literature that we have nearly forgotten the essential majesty and emotional depth of which this glorious instrument is capable. It is refreshing, indeed, to find numbers like this, and the two which follow, at last taking their places along with the great works for other instruments. Grade IV—difficult. (2) Concert Piece No. 5, by B. M. Blazewitch. 75c. Excellent. Grade IV—difficult. (3) Concert Piece No. 2, by Eugen Reiche. 75c. (For trombone or baritone and piano.) Excellent. Grade VI—very difficult.

**French Horn and Piano**—(1) Fantasy in F Major, by S. B. Cohen. 60c. A fine new horn number. Interesting in every

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(S.S.A. unless otherwise noted)

*Debussy-Elkan—Clair de Lune	.20
*Debussy-Duane—Reverie	.20
†McDonald, H.—Wind in the Palm Trees (S.S.A.A.)	.16
†Tchaikowsky-Elkan—Sleeping Beauty Waltz	.16

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(T.T.B.B.)

†Ravel-Elkan—Bolero	.25
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\*Orchestra accompaniment published.  
†Orchestra and Band accompaniment published.  
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### WIND ENSEMBLES (Continued)

#### Boosey-Hawkes-Belwin, New York:

respect. Grade V—difficult. (2) Canzona, by Vladimir Bakaleinikoff. 60c. Grades I-II. A very easy number for young players. (3) Cavatina, by Vladimir Bakaleinikoff. 60c. Another easy and encouraging number for young players.

Brass Quartet—(1) Quartet in B $\flat$  Major, by Harry E. Parshall. \$1.50. An elaborate and brilliant number in the modern vein. Grade IV—difficult. (2) Choral Prelude, by Albert D. Schmutz. \$1.00. Here is real practice in elementary ensemble playing. All parts are of equal interest and difficulty. Grade II—easy. (3) In the Forest, by William S. Johnson. \$1.50 (Four B $\flat$  trumpets or brass quartet.). A little overture for brass. Definitely suggestive of string quartet writing technique. Interesting and gratifying to the young player. We should have more of these. Grade II-III—moderately difficult.

Brass Quintet—Memoriam, by Harold M. Johnson. \$1.25. An encouraging number for young players. Fine program material for the good grade school quintet. Grade II—easy.

Brass Sextet—(1) Gordian, by Harold M. Johnson. \$2.00. A miniature symphonic poem with definite audience and pupil appeal. Numbers like this have a real place in developing ensemble interest and technique in our very young players. Grades II-III—moderately easy. (2) Cathedral Scene and Intermezzo, by Pietro Mascagni. \$1.25. A sonorous adaptation of Sattre's eloquent prayer and chorus from "Cavalleria Rusticana," coupled with the well-known intermezzo. The majesty of the first and the simple beauty of the second, entitle these numbers to a place in the repertoire of every brass sextet. Grade II-III—moderately easy.

Trombone Quartet—A Viking Saga, by William Spencer Johnson. \$1.25. A brilliant and sonorous number. First trombone part is difficult (Grade IV); other parts easy. Not truly "ensemble" in type, but effective in audience appeal.

Trumpet Trio—Scherzo, by S. B. Cohen. \$1.00. A trio which capitalizes on the characteristic brilliance of the trumpet. Grade III—moderately difficult.

French Horn Quartet—Tannhauser, by Richard Wagner, arr. by Pottag. \$1.00. A fine arrangement by a national authority on the horn and its literature. Exceedingly effective. Grade V—difficult.

Brass Choir—Pomp and Circumstance, by Edward Elgar, arr. by Reibold. \$1.50. The "Land of Hope and Glory" theme transcribed for brass choir—four trumpets, three trombones, tuba. Grade III.

#### M. Witmark and Sons, New York:

French Horn and Piano—Choral from Cantata No. 140, by

J. S. Bach, arr. by Asher Treat. 50c. Excellent training material for early acquaintance with Bach. Grade III—rather difficult.

#### Boston Music Co., Boston:

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#### G. Schirmer, Inc., New York:

Ten Star Solo Collection, arr. by Mayhew Lake. \$1.00. Ten popular classical songs and excerpts within the range of young players. Unison parts for nearly all instruments. Grade II-III.

### STRING QUARTET

Christmas Carols (from the Oxford Book of Carols), arranged for strings by W. K. Stanton. [Oxford Univ. Press, c/o Carl Fischer, Inc., New York City. Score, 45c; parts, 10c.] the following eight carols have just been released; Joseph Dearest, Joseph Mine; the First Nowell; In Dulci Jubilo; O Little Town of Bethlehem; God Rest You Merry, Gentlemen; Rejoice and be Merry; This Endris Night; All Poor Men and Humble. They may be used for string quartet or quintet or string orchestra, or they may be used to accompany voices singing in harmony or in unison. Each carol comes arranged in two ways. Those looking for something new in Christmas carols will find these an interesting contribution.—Adam Lesinsky.

### DANCES

Ball Bouncing Dances, by Ethel F. Gyford. [Novello & Co. Ltd., H. W. Gray Co. 75c.] A collection of eight familiar tunes, interesting though simply harmonized, and charmingly adapted to dance patterns for any number of children. The dances use skips, steps, turns, bounces, catches and throws in delightfully rhythmic sequence. Match stick drawings are scattered through the pages, suggesting posture and type of movement. They are useful also as experience of phrase, cadence and types of variation.—Susan T. Canfield.

Merry Peasants, music by Elizabeth Loxton, dances by Helen Wingrave. [Patersons Publications, Ltd., Carl Fischer, Inc. 50c.] This is a collection of six simple peasant dances, clearly outlined for one who understands the terminology of dance description. The music was not sent for review. According to a note, however, it consists of original compositions based upon traditional rhythms and harmonies of each country.—Susan T. Canfield.



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Rossini—Semiramide Overture (Phil. Sym. of N. Y. Vic. M-408) .....	4.50
Schubert—Dasch—Symphony in B Minor No. 8 "Unfinished" (either Movement) Boston Sym. Orch.—V-M-319) .....	6.50
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Wagner—Prelude to Act 1 from "Lohengrin" (Phil. Sym. of N. Y.—V-14006) .....	2.00
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Wagner—Reichold—Procession of the Mastersingers from "Die Meistersingers", Act II (Phil. Sym. Orch.—V-1807) .....	1.50
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# Association and Club News

## Iowa Music Educators Association

▲ The Iowa Music Educators Association, recently organized as a state unit of the Music Educators National Conference, held its first annual meeting at Des Moines, Iowa, November 2-4, in conjunction with the state convention of the Iowa State Teachers Association. The Iowa High School Music Association, Lorrain E. Watters, president, and the Iowa State Teachers Association Music Section, Maurice T. Iverson, chairman, cooperated with President Delinda Roggensack and the Executive Committee of the I.M.E.A. in arranging a diversified program of exceptional interest to the several hundred music teachers in attendance. The special contribution of the Iowa High School Music Association was a band clinic conducted by William D. Revelli with a student band organized for the occasion. Members of the I.M.E.A. constituted the clinic orchestra conducted by Charles B. Richter. The program of lectures and discussions, as outlined in a previous issue of the Journal, was carried out, including a

joint session at luncheon with the I.S.T.A. Music Section. High point was the appearance of the I.M.E.A. chorus of some 400 Iowa music supervisors and teachers conducted by Walter Aschenbrenner. Following a series of rehearsals this chorus gave a program at a general session of the I.S.T.A. and was most enthusiastically received.

I.M.E.A. officers for the ensuing year: President—Delinda Roggensack, Newton; Vice-President—Dorothy Baumle, Burlington; Secretary-Treasurer—Maurice T. Iverson, Sioux City. Directors: Northeast—Margaret Porter, Cedar Rapids; Olive Barker, Cedar Falls. Southeast—Anne Pierce, Iowa City; Dorothy Baumle, Burlington. North Central—Edna Bowers, Ames; Ellen Smith, Mason City. South Central—L. E. Watters, Des Moines, Clifford Bloom, Des Moines. North West—Blanche Spratt, Sioux City; Leo Kucinski, Sioux City. South West—Paul Dawson, Council Bluffs; Harold Greenlee, Shenandoah. Ex officio member and National director—Charles B. Richter, Iowa City.

## Georgia Music Education Association

▲ Preparations are well in hand for the State Music Education Conference to be held at Milledgeville, February 8-9, under the auspices of the Georgia Music Education Association. Important features will be the All-State Chorus under the direction of George F. Strickling of Cleveland Heights, Ohio, and the All-State Band under the direction of William D. Revelli of Ann Arbor, Michigan. A piano recital by Mark Hoffman, director of music at Greensboro College, Greensboro, N. C., is scheduled. Mr. Hoffman will serve as leader of the piano clinic which will be a feature of the Conference. Vocal and instrumental clinics and demonstrations will be conducted by Mr. Strickling and Mr. Revelli.

The All-State Orchestra, under the direction of Joseph E. Maddy, will give a concert on the program of the Georgia Education Association convention at Macon, March 15. Anne Grace O'Callaghan, supervisor of high school music, Atlanta, is organization chairman for the orchestra. Organization chairman for chorus and band is Haskell Boyter.

The Georgia State School Music Festival will be held April 18-19, under the sponsorship of the Georgia State College for Women, Milledgeville. Complete information regarding this activity and all other activities of the Georgia Music Education Association will be found in Music News of Georgia, official magazine of the Association. The editor is Max Noah, Milledgeville, Ga.; president of the Association is W. B. Graham, supervisor of music and director of band at Washington, Ga.

## New York State School Music Association

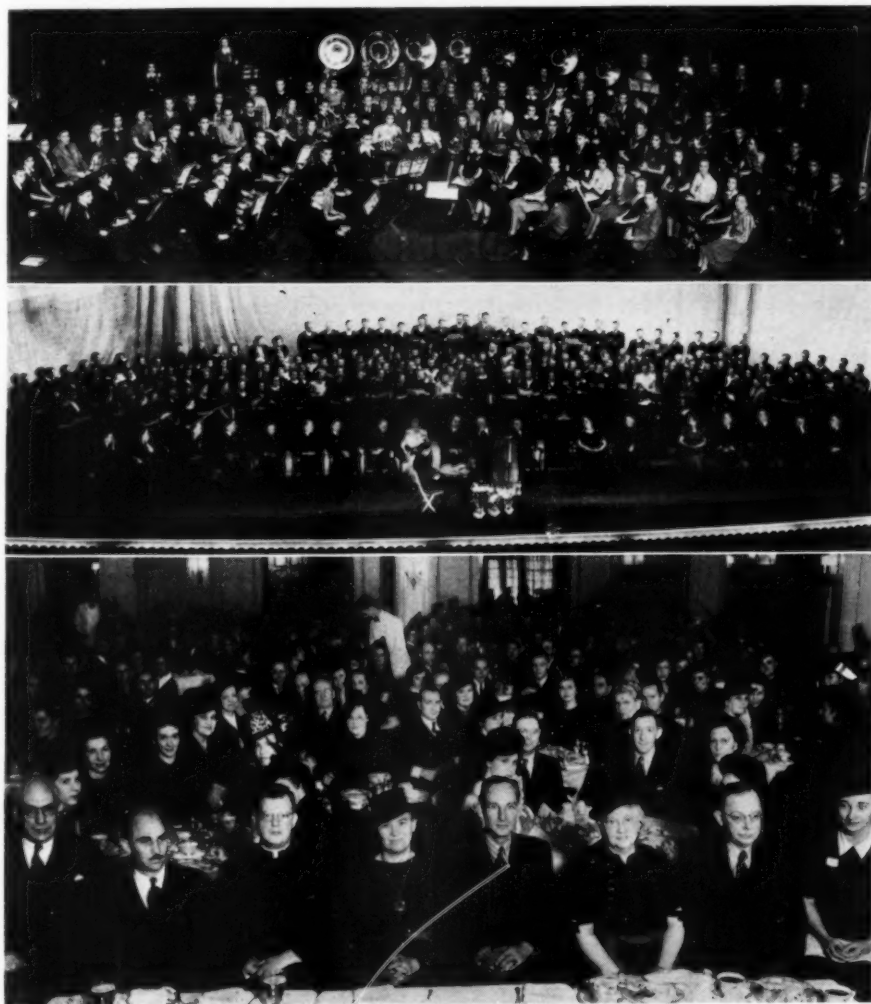
▲ At about the time forms for this issue of the Journal closed, the New York State School Music Association completed a three-day clinic session at Rochester, New York, with an attendance of some 1200 students and adults. Eastman School of Music was "host," and not only supplied the facilities of institution, but contributed various program features. Over 650 boys and girls representing every section of the state were enrolled in the two bands, orchestra, and chorus, conducted by Ralph Rush, Paul White, and Helen Hosmer, respectively. The meeting marked a new high point in the continued success of this organization, and there are many features which would merit comment if time and space permitted.

Several meetings of Region Four Board of Control were held during the clinic, and there were many visitors from neighboring states in addition to those who came to attend the board meetings.

## Kansas Music Educators Association

▲ The fifth annual meeting of the Kansas Music Educators Association was held in Wichita, in conjunction with the Kansas State Teachers Association convention, November 3-4, with more than 400 in attendance.

The program was carried out substantially as outlined by President Grace V. Wilson in the October Journal with a galaxy of clinic conductors, speakers and discussion leaders who gave a distinct "national" flavor to the entire event. The broad scope and practical nature of the meeting—aside from the two- and three-session vocal and



GLIMPSES OF THE IOWA MUSIC MEET

Above: The Clinic Band (William D. Revelli, conductor), contribution of the Iowa High School Music Association to the recent meeting of the Iowa Music Educators Association. Middle: Not a very clear picture but it gives an idea of the number of Iowa school music teachers enrolled in the chorus which, under the baton of Walter Aschenbrenner, sang for the Iowa State Teachers Association. At the bottom: Partial view of the joint luncheon sponsored by the Music Section of the Iowa State Teachers Association.



# THE *VICTOR METHOD* of CLASS INSTRUCTION for BAND and ORCHESTRA

By John F. Victor

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instrumental clinics—may be illustrated by naming a few topics selected at random from the eight-page program: "Unrealized Opportunities in Musical Education," "The Integrated Program in the Junior and Senior High School," "Rhythmic Expression in the Primary Grades," "Instrumental Experience through Playing the Chimes," "Instrumental Approach to Sight Reading," "The Need for a State Supervisor of Music," "Contests and Festivals," "Creative Expression through Melody Writing."

Walter Aschenbrenner, Chicago, and Lee M. Lockhart, Los Angeles, California, were the clinic conductors; and speakers on the general programs were Samuel T. Burns, Orville Borchers, David T. Lawson, W. Otto Miessner, Catharine E. Strouse and E. A. Thomas. C. V. Buttelman represented the M.E.N.C. headquarters office.

A noteworthy feature was the lobby singing at the Lassen Hotel, which attracted a large crowd—not only K.M.E.A. members, but many administrators and teachers from the State Teachers Association as well as Wichitans. Enthusiastic comments were heard on every side concerning the fine singing of the group.

Officers of the K.M.E.A. are elected biennially in the even years. The present incumbents are: President—Grace V. Wilson, Wichita; Vice-President—William Altimari, Atchison; Secretary—N. V. Napier, Ellsworth; Treasurer—Benny Maynard, Pratt; Editor—Ethan M. Gill, Osage City. District directors for the 1938-40 terms are Owen Seagondollar, Belleville; Paul Marts, Fredonia; Mildred Kimmell, Wellington; Martha Wright, Garden City. Directors appointed for the 1939-41 term are as follows: Hobart Davis, Hays; Joe Williams, Lawrence; Kenneth Crawford, Lyndon; C. M. Kingsley, Lyons. The retiring directors for the 1937 biennial are Paul Ryberg, Osborne; Burton Harvey, Hiawatha; H. B. Lowdermilk, Burlington; George Keith, LaCrosse. Committee chairmen appointed for 1939-40 are:

State Course of Study: (Vocal) Marie Colburn, Wichita; (Orchestra) R. A. Gantner, Hays; (Band) Kenneth Crawford, Lyndon.

Ways and Means for Securing a State Supervisor of Music—Catharine Strouse, Emporia.

A Closer Relation between Administrators and Music Teachers in the Contest and Festival Program—David T. Lawson, Topeka.

Since the K.M.E.A. affiliated with the Kansas State Teachers Association three years ago, the Association has grown rapidly, as evidenced by the registration at the Wichita meeting. Important among the benefits derived from this affiliation is the fact that K.M.E.A. meetings are made available to a larger number of music teachers, because the majority of schools throughout the state close for the state teachers meeting. The approval of superintendents and principals, who desire to support the music section of the State Association, has encouraged many teachers to join forces with the K.M.E.A. The Executive Committee feels that 600 members in 1940 is a conservative goal.

#### Eastern Washington Music Educators Club

▲ The first Fall meeting of the Club was held in Spokane on October 28, at which time plans for participation in the Northwest Conference in 1941 were discussed and a fine musical program presented. Election of officers took place as follows: President—George F. Barr, Cheney; Vice-President—Amanda Just, Pullman; Recording Secretary and Treasurer—Marie Keppler, Spokane; Corresponding Secretary—Raymond Horsey, Fairfield. The next meeting will be on December 9.—Thorsten N. Berggren, Ex Officio Board Member.

#### California-Western Music Educators Conference, Bay Section

▲ The first meeting of the school year was scheduled for Saturday, December 2, at Oakland, with the Oakland Music Teachers as hosts under the leadership of President Helen Beesley. The program announced by Vincent A. Hiden, of Oakland, included demonstrations and a musical workshop in the Oakland High School Auditorium, followed by a banquet at Hotel Oakland. Four hundred pupils scheduled to take part in the program included the Oakland Technical High School A Cappella Choir directed by Sylvia Garrison, the All-City High School Choir directed by Glenn H. Woods, the All-City Symphony Orchestra directed by Herman Trutner, Jr., the Alhambra High School Band of Martinez directed by Kenneth Dodson, a vocal class from Claremont Junior High School directed by Mrs. Ida E. Logan, and a flute quartet from the Clawson Elementary School directed by Thomas Corey. The students in the latter group constructed their own flutes under Mr. Corey's supervision. The combination instrumental and vocal program was prepared by the officers in the belief that all music educators in the area would welcome the opportunity for participation in a session which would represent all phases of music education. Plans for the banquet program promised relief from the more serious affairs of the meeting, one of the anticipated features being the appearance of the special N.B.C. Symphony Orchestra in their own interpretation of various compositions. A dance completed the day's schedule.

#### Colorado Music Educators Association

▲ The Colorado Instrumental Directors Association, a division of the Colorado Music Educators Association, held its seventh annual clinic December 8-9 at the Albany Hotel, Denver, with William D. Revell of the University of Michigan as guest conductor and lecturer. Organizations participating were the University of Denver Band and Orchestra, under the direction of W. H. Hylop, the Denver All-City High School Orchestra, directed by Raymon H. Hunt, and the South Denver High School Band, under the direction of John Roberts.

The dates for the spring festival-contest will be April 17-27. Location of the various events and other news of the Association will be announced in the next Journal.

The vocal clinic sponsored by the Vocal Division of the Colorado Music Educators Association in conjunction with the Colorado State College of Education was held November 17-19 at Greeley. Nationally known directors and critics conducted the sessions held

for both students and instructors. On the closing day of the clinic a free concert was given, with Walter Aschenbrenner, director of the Chicago Symphonic Choir, conducting. He will return for the spring festival in order to judge the progress that has been made.

The officers of the Colorado Music Educators Association are: President—Kathryn Bauder, Fort Collins; Secretary and Membership Chairman—Mabel M. Henderson, Greeley.—Herbert K. Walther.

#### Ohio Valley Music Educators Association

▲ Fifty members and guests attended the November 8 meeting of the Association, at which George Kossuth, a nationally famous photographer who has made portraits of most of the world's great concert artists, composers and conductors spoke on the subject, "Famous Musicians I Have Photographed." His talk, together with the showing of many of the portraits, made the program one of the most outstanding of the past four years.

This association, an affiliate of the M.E.N.C., is also affiliated with Oglebay Institute of Wheeling, W. Va. Among the activities sponsored by the association during the current season are the following:

Sunday afternoon broadcasts, by high school musical units, November through May, at four o'clock, Station WWVA, Wheeling, 1160 kilocycles.

Monthly dinner meetings on January 10, February 14 and March 13.

Fourth Annual High School Music Clinic, November 30-December 2. Clinic conductors: George F. Strickling, Cleveland Heights, Ohio; Arthur S. Williams, Oberlin Conservatory, Oberlin, Ohio; D. Ernest Manning, East High School, Cleveland, Ohio.

All-Valley High School Chorus, composed of two hundred singers from fifteen high schools, participating in the choral festival February 6. Rehearsals are held twice monthly during the school year.

For further information regarding the O.V.M.E.A. or its activities address the secretary, Edwin M. Steckel, 1507 Main Street, Wheeling, W. Va.

#### Wyoming Choral and Instrumental Directors Association

▲ The Executive Board of the Association met at Sheridan, October 20-21, to complete arrangements for the music festival to be held at Casper, May 2-4. Nell Dearing, Vocal Vice-President, and his committee selected the required numbers of choral music. The instrumental selections will be made by B. D. Coolbaugh, Instrumental Vice-President, and his committee in December.—Jessie E. Leffel, President.

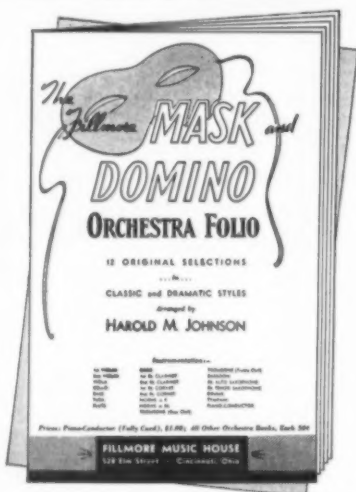


OFFICIAL GROUP, KANSAS MUSIC EDUCATORS ASSOCIATION

Back row: George Keith (Director), LaCrosse; Owen Seagondollar (Director), Belleville; Burton Harvey, Hiawatha; Ethan M. Gill (Editor), Osage City; Paul L. Marts (Director), Fredonia. Front row: Mildred Kimmell (Director), Wellington; Benny Maynard (Treasurer), Pratt; Grace V. Wilson (President), Wichita; William G. Altimari (Vice President), Atchison; Martha Wright (Director), Garden City; N. V. Napier (Secretary), Ellsworth. Not in picture: Paul Ryberg, Osborne; H. B. Lowdermilk, Burlington; Hobart Davis (Director), Hays; Joe Williams (Director), Lawrence; Kenneth Crawford (Director), Lyndon; C. M. Kingsley (Director), Lyons.



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### Louisiana Music Education Association

▲ The Association met for its fourth annual session November 21 at Alexandria, in conjunction with the convention of the Louisiana Teachers Association. The morning program was opened with a short concert by the A Cappella Choir of the Louisiana State Normal College, directed by Robert Frizzel, after which the following gave addresses: Lloyd V. Funchess, state supervisor of music; Howard Voorhies, president of the Louisiana Music Education Association; A. T. Brown, superintendent of education, Acadia Parish; T. O. Russheon, Haughton (La.) High School principal; and T. A. Waters, professor of psychology at Tulane University. The afternoon session was devoted to divisional meetings, with the following in charge: George Barth (Piano and Orchestra); Sherrod Towns (Vocal); Charles Wagner (Band). Class piano and class voice demonstrations were given. Election of officers at the general sessions closed the day's activities.

Not previously reported in the Journal, the Association, as part of its year's activities, sponsored a 100-piece All-State High School Band, the players in which were selected from the best high school instrumental soloists in the state, which presented four concerts during the period, August 1-5. The 1940 National Band Contest repertoire was performed by the band, this aspect of the clinic being possibly the most valuable for visiting instrumental directors. Conductors included Lloyd Funchess, H. E. Nutt, J. S. Fisher, Walter Minniear, Michael Cupero, S. E. Talbert, J. D. Fenderson, H. W. Stopher, W. Hines Sims and O. Lincoln Igou. Robert C. Gilmore of Alexandria acted as chairman of the clinic.—Walter E. Purdy, Official Correspondent.

### Department of Music, New Jersey Education Association

▲ The annual meeting of the Department of Music of the N.J.E.A. was held November 11-13 at the Traymore Hotel in Atlantic City, in connection with the state teachers convention. The sessions began Saturday noon, November 11, with the annual luncheon, of which Mabel E. Bray was in charge. President Paul H. Oliver of Newark, New Jersey, was in general charge of the convention program. Franklin Dunham, educational director of the National Broadcasting Company, spoke on the subject, "The Utilization of Radio Broadcasts," illustrating his talk with actual broadcast recordings. At the annual business meeting following the luncheon, new officers were elected for the 1939-40 period: President—K. Elizabeth Ingalls, Westfield; First Vice-President—Wendell Collicott, Chatham; Second Vice-President—Charlotte Neff, New Brunswick; Corresponding Secretary—Corinne Woodruff, Somerset County; Recording Secretary—Warren Malpas, Linden; Treasurer—Marian Fisher, Woodstown.

The second in the 1939-40 series of Music and American Youth NBC network programs was furnished by the New Jersey All-State High School Orchestra (230 members) and the New Jersey All-State High School Chorus (330 members) on Sunday morning, November 12, as part of the convention program. In the afternoon, the two groups were heard in the fifth annual concert given for the members of the New Jersey Education Association. As usual, the concert hall of the Municipal Auditorium was packed to capacity. Conductors were: (Chorus) Frances B. Allan-Allen; (Orchestra) L. R. Borge Borgen, Warren J. Malpas and Jacob L. Rittenband.

The Executive Committee of the Eastern Music Educators Conference, C. V. Buttelman, National Executive Secretary, and Frederic Fay Swift, chairman of Region Four, National School Music Competition-Festivals,

convening in Atlantic City at the time of the convention, were guests at the luncheon meeting. Announcement was made at this time that the Executive Committee had decided on Atlantic City for the 1941 Eastern biennial. The invitation of Atlantic City schools and Convention Bureau was supported by the Department of Music, which in turn has been invited to meet in conjunction with the Conference and with Region Four School Music Competition-Festival if suitable arrangements can be made in the spring of 1941.—K. Elizabeth Ingalls, President.

### Montana Music Educators Association

▲ The annual meeting of the Montana Music Educators Association in Missoula October 26-28 was the most successful to date. All those who attended were enthusiastic about the practical value of the sessions, which were in effect similar to the band, orchestra and choral clinics held at the National Conference. Louis G. Wersen was discussion and demonstration leader. The Local Committee in charge of arrangements were Stanley M. Teel (chairman), Emmett Anderson, Clarence Bell and A. H. Weisberg.

At the business meeting, action was taken to divide the state into eight districts or zones for competition-festivals next spring. These districts center in the following cities: Glendive (Lucile A. D. Hennigar, chairman); Billings (Charles R. Cutts, chairman); Bozeman (Conrad Sandvig, chairman); Helena (Edward R. Foord, chairman); Kalispell (Ann Pederson, chairman); Havre (Clifford Knapp, chairman); Lewistown (Edmund P. Sedivy, chairman); and one other district in the northeast corner of the state, with Wolf Point the center (Charles Simon, chairman). Also, a solo and small ensemble competition-festival will be held at Missoula (Stanley M. Teel, chairman), dates to be announced later.

Officers elected for the ensuing year are: President—Charles R. Cutts, Billings; Vice-President—H. E. Hamper, Anaconda; Secretary-Treasurer—Thelma A. Forster, Malta.—Charles R. Cutts, President.

### Tennessee Music Educators Association

▲ The Tennessee Music Educators Association will meet March 20-21 in Nashville in conjunction with the Tennessee Education Association. Considerable stress will be placed on the subject of "The Place of the Music Teacher in the Community," with an address to be given by Willem van de Wall of the University of Kentucky, followed by discussion and the development of a definite planned program in this connection. A concert by a selected choir of 200 voices, directed by Tennessee music directors, since southern leadership is to be emphasized, will be presented the opening night of the teachers' convention.

A special drive for active membership in the state association and National Conference is being planned with the goal of a Music Educators Journal for every school in Tennessee.—Edward Hamilton, President.

### In-and-About Detroit

▲ A popular concert by the Detroit Symphony Orchestra, at which the Eva Jessye Choir appeared, was sponsored by the In-and-About Detroit Music Educators Club on December 2 at the Masonic Temple. Proceeds of the concert will go for student awards in composition next year.

At the luncheon meeting of the Club held December 9 at the Fort Shelby Hotel, Professor Alexander's choir from the Michigan State Teachers College at Ypsilanti sang and the All-City Banquet Orchestra under the direction of Arthur Searle played.—Marion H. Cunningham, Publicity Chairman.

#### Missouri Music Educators Association

▲ The 1939 clinic and annual business meeting of the Association was held at the Conner Hotel in Joplin, December 7-9. Guest conductors and clinic leaders included Gerald Prescott, George R. Strickling, Mabelle Glenn, Sam Barbakoff, James P. Robertson, T. Frank Coulter, Henry Ruester, Charles Benner and Lawrence McLean. A large percentage of numbers on 1940 national band and orchestra lists were studied, as well as all vocal numbers to be used in Region Nine competition-festivals. Students' organizations from Carthage, Carl Junction, Springfield and Joplin served as demonstration groups, and a chorus, orchestra and band composed of teachers each had a session for reading of material. The Joplin High School Orchestra gave a complimentary concert, selecting numbers on this year's contest list for their program. Films showing the science of the voice were presented by Dean Albert Lukken of Tulsa University.

On Thursday night Cliff Titus, former state senator, humorist and lecturer spoke at the annual banquet. A string ensemble consisting of music faculty members of Sedalia (Mo.) Public Schools, directed by Jewell Alexander, completed the evening's program.

Music teachers from nearby cities in Oklahoma and Kansas were invited to join with Missouri in this meeting.—T. Frank Coulter, President.

#### West Virginia Music Educators Association

▲ The Association met in conjunction with the West Virginia Education Association at its annual convention November 1-3 in Wheeling, sponsoring the music presented by local organizations on the various programs of the state teachers group. The State High School Chorus, under the direction of George F. Strickling of Cleveland, and the State High School Orchestra, conducted by Pierre Henrotte of Ithaca, N. Y., gave splendid performances.

At the November 3 meeting of the W.V.M.E.A., Richard Aspinall of West Virginia University discussed "The Philosophy of Music." The following officers were elected for the coming year and began work immediately upon a program for the Association: President—Christine Johnson, Charleston; Vice-President—J. Henry Francis, Charleston; Secretary—Evelyn C. Brown, Clay; Treasurer—Mary Gem Huffman, Parkersburg; Directors—(Band) Karl V. Brown, Spencer; (Orchestra) Harold B. Leighty, St. Albans; (Chorus) Leonard Withers, Keyser; (Supervisors) William J. Skeat, Welch; (Classroom Teachers) Odessa Bennett, South Charleston.—J. Henry Francis, Vice-President.

#### Michigan School Vocal Association

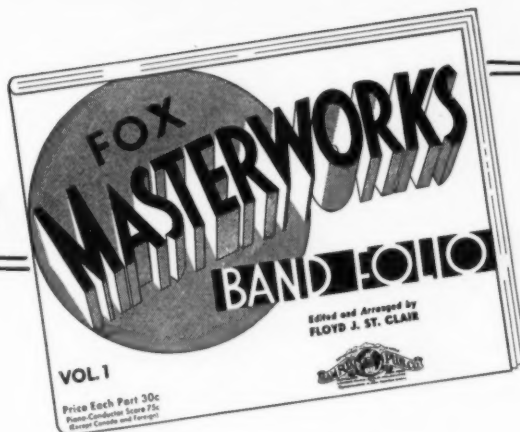
▲ The Eastern State Area Festival sponsored by the Michigan School Vocal Association will be held March 30 in Flint, and the Western State Area Festival April 20 at Grand Rapids. (At the September 23 meeting of the Association, the state was divided into two state areas for contest participation, with an undetermined boundary line so that all participants might be effectively accommodated.) Warren A. Ketcham of Dearborn, Michigan, is state festival chairman.

#### Rhode Island Music Educators Association

▲ Leo Rowlands, composer, lecturer and educator, was the principal speaker at the first fall meeting of the Rhode Island M.E.A. in the Crown Hotel, Providence, October 26. Reverend Rowlands, who is the founder and director of the Rhode Island Catholic Choral Society, spoke on "Vision and Technique in Music."

Special guests at the meeting, which was held in conjunction with the annual convention of the Rhode Island In-

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ETUDE.....	(Op. 25, No. 9) F. Chopin
SPANISH DANCE.....	(Op. 12, No. 4) M. Moszkowski
CHIMES OF NORMANDY (Selection).....	R. Planquette
EROTIK (Love Poem).....	(Op. 43, No. 5) E. Grieg
SCARF DANCE (Ballet).....	L. Delibes
LUCIA DI LAMMERMOOR (Selection).....	G. Donizetti
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stitute of Instruction, were Mrs. George Hail, honorary president of the Cham-inade Club; Mrs. Ada Holding Miller, president of the Federation of Music Clubs; Norman Le Boeuf, director of the Mastersingers of Pawtucket; and Elmer S. Hosmer, formerly of the faculty of Rhode Island College of Education. The Boys Vocal Ensemble of Providence Central High School, under the direction of Edward F. Grant, gave a musical program. More than 100 members attended the meeting, which included a short business session.—Mary S. Cunningham, Secretary.

#### In-and-About Southern Vermont

▲ The In-and-About Southern Vermont Music Educators Club met November 11 at Saxtons River. The speaker was Mrs. Frances Settle, of Boston. The next meeting is to be held in Keene, New Hampshire, early in January. Of-

ficers of the Club for the current year are: President—Cinda LaClair, Westminster; Vice-President—Ruth Chisholm, Keene, N. H.; Secretary-Treasurer—Mrs. Clifford Presbrey, Brattleboro.—Cinda LaClair, President.

#### New Hampshire Music Festival Association

▲ At the October 13 meeting of the Association in Concord, it was decided to hold the music festival in Laconia, May 10 and 11. Many topics of general interest were discussed at the meeting.

The following new officers were elected to serve for the 1939-40 school year: President—Anna Adams, Bristol; Vice-President—Elmer Wilson, Nashua; Recording Secretary—Deveda Cushing, Littleton; Executive Secretary—Helen Cazneau, Laconia; Treasurer—Victor Wrenn, Lebanon; Chairman and Conductor of the All-State Orchestra—El-



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 S. Steele, Charlestown; Associate Chorus  
 Conductors—Mildred Stanley, Hanover,  
 and Charles A. Woodbury, Keene.—  
 Vanda S. Steele.

**Connecticut Music Educators  
 Association**

▲ One hundred thirty people attended  
 the annual meeting of the Connecticut  
 M.E.A. October 27 at the Hotel Garde  
 in New Haven. Olin Downes, noted  
 music critic of New York City, spoke  
 on "Music and the Changing Social  
 Order." Music was furnished by a  
 group of students from the New Britain  
 State Teachers College under the direc-  
 tion of Grace Cushman, and moving  
 pictures of the Greenwich Music Festi-  
 val held last May were shown by  
 James V. Conklin of Meriden.

At an Executive Board meeting fol-  
 lowing the luncheon, plans for three  
 clinics, to be held at a central location,  
 were discussed. The first of these will  
 be a choral clinic under the direction  
 of Laura Bryant of Ithaca, New York.  
 An orchestra and band clinic will fol-  
 low at later dates.

Newly-elected officers for the 1939-40  
 school year are: President—Leon R.  
 Corliss, Naugatuck; Vice-President—  
 May Andrus, Hamden; Recording Sec-  
 retary—Kareta Briggs, Stratford; Cor-  
 responding Secretary—Edith Sampson,  
 Madison; Treasurer—Albert I. Dorr,  
 Groton. Mr. Dorr will also represent  
 the Association on the Executive Board  
 of the New England Music Festival  
 Association.—Leon R. Corliss, President.

**Eastern District, Ohio Music Education  
 Association**

▲ On October 27 the Eastern District of  
 the O.M.E.A. met in Cambridge in con-  
 junction with the Eastern Ohio Teach-  
 ers Association. Band and vocal clinics  
 under the leadership of Ernest Manning,  
 Cleveland, and T. R. Evans, Lakewood,  
 were held.

The Eastern District has a very in-  
 teresting year ahead, under the able di-  
 rection of Earl Beach, district president.  
 This district includes thirteen counties,  
 each with a county chairman who meets  
 regularly with the other chairmen. Mr.  
 Beach has appointed four assistant  
 chairmen for the year, as follows: Solo  
 and Ensemble—Milton F. Rehg, Mus-  
 kingum College, New Concord; Band—  
 Arthur Burdett, Brilliant; Orchestra—  
 Arthur Wise, Lisbon; Vocal—Elizabeth  
 Craft, St. Clairsville. The board of con-  
 trol is composed of the district presi-  
 dent, four assistant chairmen, thirteen  
 county chairmen, the secretary and  
 treasurer. The executive committee is  
 making plans for the district contest  
 and festival which will be held at Mus-  
 kingum College, New Concord, Ohio, in  
 the spring.—Elizabeth Craft, Secretary.

**Indiana State Choral Festival  
 Association**

▲ The Association held its annual meet-  
 ing in Indianapolis at the time of the  
 Indiana State Teachers Association  
 convention and sponsored the Indiana  
 State Choral Festival which was pre-  
 sented at the final general session of  
 the state teachers group October 27.  
 The chorus, composed of 500 boys and  
 girls from various high schools over  
 the state who had qualified for mem-  
 bership through the spring contests,  
 was conducted by Frank C. Biddle of  
 Cincinnati. The program of music was  
 broadcast over the Columbia Broad-  
 casting System network.

The Association at its business ses-  
 sion October 26 at Shortridge High  
 School elected the following officers for  
 the forthcoming year: President—  
 Harold Rothert, Madison; Vice-President  
 —Frederick W. Jaehne, Cambridge City;  
 Secretary—Altha Clerkin, Greensburg;  
 Treasurer—Inez Nixon, Frankfort.

Non-competitive vocal music and  
 united endeavor to elevate vocal stand-  
 ards in Indiana high schools are the  
 motivating factors behind this young  
 but growing organization. Under its  
 sponsorship, district festivals are held  
 throughout the state each spring, in  
 which member schools may enter large  
 groups of singers, thereby qualifying  
 for a quota in the state festival the  
 following fall.—Betty Morse, Secretary.

**Central and Southern Indiana Band and  
 Orchestra Association**

▲ The Indiana State Teachers College  
 was host to the Fifth Annual Clinic,  
 November 24; the Terre Haute Teachers  
 College contributing to the program to-  
 gether with the Indiana State Teachers  
 College, the Terre Haute Civic and  
 Teachers College Symphony Orchestra—  
 augmented by students from high school  
 orchestras—and the All-City Band, the  
 All-State Band, and the All-State Or-  
 chestra. Conductors, managers and  
 chairmen included Will H. Bryant, John  
 Bright, Malcolm Scott, Arthur Hill, and  
 Ralph Miller. Ralph E. Rush, Cleveland  
 Heights, Ohio, was guest conductor.

A competition-festival sponsored by  
 the Association and the University of  
 Indiana, to include instrumental solos  
 and small instrumental ensembles, is  
 scheduled to be held March 28-30, place  
 to be announced. Inquiries concerning  
 the contest should be addressed to  
 Newell Long, Indiana University School  
 of Music, Bloomington, or to Joseph A.  
 Gremelspacher, Indiana State Teachers  
 College, Terre Haute.

Officers of the Association are: Presi-  
 dent—Wesley Shepard, Central High  
 School, Evansville; Secretary-Treasurer  
 —Joseph Gremelspacher, Indiana State  
 Teachers College, Terre Haute.



**BOARD OF CONTROL, REGION II**

Members who were present at the meeting on October 22 at St. Paul, Minnesota. Standing, left  
 to right: Eli Barnett (Festival Manager), St. Paul; J. Paul Schenk, Green Bay, Wis.; Clarion  
 Larson, Bismarck, N.D.; W. A. Euren, Hillsboro, N. D.; Richard Church, Madison, Wis.; G. T.  
 Harstad, Groton, S. D.; William Allen Abbott, Minneapolis. Seated: Carlton L. Stewart, Mason  
 City, Iowa; Lorrain E. Watters, Des Moines, Iowa; Gerald Prescott (Chairman), Minneapolis;  
 John E. Howard (Secretary-Treasurer), Grand Forks, N. D.; W. R. Colton, Vermillion, S. D.;  
 F. H. Johnson, Redfield, S. D.

### Southern California Vocal Association

A review of the choral summer schools held in Los Angeles the past summer was presented at the meeting of the Association November 18 at the Glendale High School. Charles Hirt of Glendale gave a report and demonstration of problems considered at the Westminster Choir Summer Session which was under the direction of John F. Williamson, and Frederick V. Evans of Pasadena reported similarly on the Christiansen Choral School. Mabel Oaks of Pasadena Junior College conducted a clinic on "New Materials for Choir and Chorus," using a special octet and having the members of the Association read through the numbers.

On December 9 the Association sponsored the vocal section meeting at the California-Western Music Educators Conference, Southern District. Howard Swan discussed and gave a demonstration on "Problems Affecting the Success of the Choral Rehearsal."

The February meeting of the Association will be featured by a demonstration and discussion of "Teaching Voice in the Chorus" by Dr. Williamson of the Westminster Choir School, Princeton, New Jersey, who will present his choir.

A sight-reading festival is scheduled for later in the spring.—Ralph J. Peterson, President.

### Arizona School Music Educators Association

In connection with the convention of the Arizona Education Association in Phoenix on November 16-18, the Arizona Band, Orchestra and Choral Association met for the purpose of merging its forces in a new organization—the Arizona School Music Educators Association. In connection with the new set-up, plans were launched whereby a closer relationship between the state unit and the Conference would be built up, and these plans were consummated at the last meeting November 18, when the Arizona School Music Educators Association was organized and a constitution adopted.

In addition to a program of demonstrations, lectures and discussions during the meetings, a special feature was the first annual performance of the Arizona All-State School Orchestra, organized and conducted by Eldon A. Ardrey of the Arizona State Teachers College. Romeo Tata, violinist, was guest artist.

Officers of the Arizona School Music Educators Association are: President—Eldon A. Ardrey, Flagstaff; Vice-President—Harley Snyder, Tucson; Secretary-Treasurer—Evan Madson, Thatcher.

### Western Kentucky Music Teachers Association

The Western Kentucky Music Teachers Association met with the First District Education Association in Murray, October 14. Decision was made to hold the vocal and instrumental clinic at Murray, probably the first week in January. The Association went on record as supporting the Kentucky Band and Orchestra Directors Association as well as the vocal group in their efforts to hold a state contest at a location nearer than Lexington. It is desired that the contests be alternated between Murray State Teachers College, Murray, and Western State Teachers College, Bowling Green. William Fox and Price Doyle discussed the value of clinic attendance.

The following officers were elected for the 1939-40 term: President—Horace Berry, Paducah; Vice-President—John Thompson, Murray; Secretary-Treasurer—Margaret H. Kelley, Paducah.

### Florida Bandmasters Association

The annual business meeting and clinic took place December 1-2 at Clearwater. The clinic—the fourth an-

# GAMBLE'S

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1472 D De Glory Road, Bodley, 25c. Clement Woods famous poem in a new and tremendously impressive arrangement. Audiences are unanimously extravagant in their praise.

1464 M Sonnet VII (from the Portuguese) Booth, 12c. A most imaginative, colorful setting. Very interesting harmonically.

1412 MD The Hour of Night, Kortkamp, 15c. Splendid eight part number, excellent for radio and concert. Exceptionally rich and full.

### CHRISTMAS

1484 MD We Saw Him Sleeping (with soprano solo) (S.A.T.B.B.) Booth, 16c. A moving, vari-colored composition, beautifully appropriate for a Christmas vesper service.

### NEW CONTEST AND CONCERT SOLOS AND ENSEMBLES

1. Legende Pastorale—Godard, arr. G. W. for Oboe and Piano.....\$1.25
2. Night Clouds—J. L. Buckborough, for Eb Alto Saxophone and Piano .75
3. Romance—Gustav Bensch, for Bass Clarinet and Piano.....1.00
4. Alla Camera—Paul Painter, for three Flutes ..... .60
5. Gavotte e Musette—Bach-Van Leeuwen, for Oboe, Clarinet and Bassoon ..... .60
6. Curiosities I—Ary Van Leeuwen, for four Flutes .....1.00
7. Curiosities II—Ary Van Leeuwen, for four Flutes.....1.00
8. Andante Cantabile—from 1st Symphony—Beethoven—Geiger, for 4 Bb Clarinets or 2 Bb, Alto and Bass Clarinets ..... .75
9. Sonatine Part I—Allegro Moderato. .75
10. Sonatine Part II—Menuetto and Allegro Giocoso—J. L. Buckborough, for Woodwind Quintet.....1.25
11. Jack and the Beanstalk—George Keith, for Brass Quartet..... .75

nual—was participated in by 40 bandmasters and 108 players. A forum pertaining to band problems was a feature. John J. Heney is president of the Association and Harry L. Parker, secretary.

Announcement was made of the 1940 contest, scheduled for April 4-6.

### New England Music Festival Association

The All-New England Band, Orchestra and Choral Festival Concert, sponsored by the Association, will be held at Provincetown, Massachusetts, April 17-20, with conductors as follows: (Band) Paul Wiggin; (Orchestra) Irving Cheyette; (Chorus) Walter Butterfield. Local arrangements are being made by Thomas Nassi, Orleans, Massachusetts, until the various committees are appointed.

Lawrence, Massachusetts, will be host

to the New England Music Festival on May 24-25. Dennis Callahan, superintendent of schools at Lawrence, is taking care of local arrangements pending appointment of committees.

### In-and-About Salt Lake City

The In-and-About Salt Lake City (Utah) Music Educators Club met with the National Federation of Music Clubs during the convention of the latter in Salt Lake City, October 4-7. Several meetings and a banquet were held. At the banquet—a most pleasurable and successful event—Edna Evans Johnson, president of the Utah Federation of Music Clubs, was toastmistress. Guest speakers included Mrs. Vincent Hilles Ober, National Federation president; Mrs. Edgar Stillman Kelly; Mrs. John Alexander Jardine; Mrs. E. W. Flaccus; Mrs. D. C. Lea; Mrs. John E. Howard;





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Etelka Evans; Grace W. Mabae; and many other notable music personalities. The principal address was by Adam S. Bennion on "Music and Life." This was followed by a program of music furnished by the combined choruses of the Salt Lake City Symphonic Choir; the Swanee Singers; the Symphony Singers, directed by H. Frederfck Davis; and by Elisabeth Hayes Simpson, soprano.—Basil Hansen, Secretary.

### Northern Indiana School Band and Orchestra Association

▲ At the business meeting held during a very successful clinic November 24-25 at Elkhart, the following officers were elected: President—David Hughes, Elkhart; Vice-President—George Myers, Gary; Secretary-Treasurer—Gerald Doty, La Porte. District Chairmen: (First District) Eldon Ready, Crown Point; (Second District) Delmar Weesnar, Huntington; (Fowler District) Harold Sarig, Fowler. Advisory Members—A. T. Lindley, Crown Point; Lee Eve, South Whitley; Bertram Francis, Hobart.

President Hughes will continue as band representative of northern Indiana on the National Board of Control, National School Music Competition-Festivals. Mr. Doty will serve as orchestra representative, and Mr. Myers as vocal representative.

### In-and-About Pittsburgh

▲ A forum discussion of the topic, "The Living Makers of Our American Musical Culture" featured the November 13 dinner meeting of the In-and-About Pittsburgh Music Educators Club at the East Liberty Presbyterian Church. Discussion leaders were Ben G. Graham, superintendent of the Pittsburgh Public Schools; Harvey B. Gaul, American composer, music critic and teacher; and Clarence Carter, professor of art at the Carnegie Institute of Technology. At the December 9 meeting at 6:30 in the Congress of Clubs and Club Women John Rice, founder of Black Mountain College, spoke on "Art as Integrity." Group singing is always an enjoyable feature of the meetings.—Jean Fire, Secretary.

### In-and-About the National Capital

▲ The first meeting of the National Capital In-and-About Music Club was held December 9 at the Baltimore City College Auditorium, Baltimore, Maryland, at which time Elizabeth W. Shannan of Maryland Institute spoke on the subject of "Elements of Form Common to Visual Arts and Music." Also featured was a demonstration of music work in a boys' high school (including a little symphony orchestra, string quartet, glee club and band), under the direction of Blanche Bowsbey and Adele Pruss of Baltimore City College.

Plans announced by President Wilkins for future meetings include one at Norfolk in March and another at Hood College, Frederick, Maryland, in May.

Club officers are as follows: President—Cecil W. Wilkins, Norfolk, Va.; First Vice-President—Frances J. Civis, Baltimore, Md.; Second Vice-President—Eveline N. Burgess, Washington, D. C.; Secretary—M. Esther England, Washington, D. C.; Treasurer—Osmar Steinwald, Baltimore, Md.; Directors—Alpha Mayfield, Charlottesville, Va.; Amelia Grimes, Washington, D. C.; Madge Ring, Edinburg, Va.; Emma Weyforth, Towson, Md.; Charles C. T. Stull, Frederick, Md.—M. Esther England, Secretary.

### In-and-About Tulsa

▲ The Club was host at a luncheon at the Hotel Tulsa for the 150 members of the Music Division, Northeast District, Oklahoma Education Association, which met in Tulsa, October 26-27. Gerald Whitney, president of the Club, welcomed the guests, after which James Waller led group singing. An address on "A Coördinated Program for Instru-

mental Music" by Roger Fenn of the University of Tulsa, and another by John Beck of Sand Springs, on "A New Approach to Music Reading" followed.

There were two sectional meetings—that of the Oklahoma Vocal Music Education Association, and the Oklahoma Band and Orchestra Association. At the former, presided over by Mary R. Brown of Tulsa, a demonstration of boys' voices, boys' glee club and solo voices for various grades was presented. The instrumental program consisted of a round table discussion concerning a clinic for the Northeast District, led by Ronald Gerard of Drumright.

Plans were discussed for the merger of the Oklahoma Vocal Music Education Association and the Oklahoma Band and Orchestra Association.—Clare Bidison, Corresponding Secretary.

### California-Western Music Educators Conference, Central District

▲ The Bakersfield clinic was held at the El Tejon Hotel on Saturday, December 2, with Allan Lambourne as chairman and Edith Maxon as co-host. In the morning there were demonstrations on community singing, the elementary operetta, and double reeds and at noon a luncheon at which Louis Woodson Curtis, National Conference President, spoke. In the afternoon, section meetings were held devoted to music appreciation (in charge of Helene G. Sussman), high school vocal music (Hazel Blair), and brass instruments (Harold Burt).

At the Central District dinner at Fresno, October 21, the following new officers were elected for the 1939-40 season: President—Chester Hayden, Dinuba; First Vice-President—Virgil Joseph, Coalinga; Second Vice-President—J. Chandler Henderson, Fresno; Secretary-Treasurer—Carl Minor, Corcoran; Directors—Allen Lambourne, Bakersfield, and Myrtle McLellan, Fresno.—Clarence H. Heagy, Past President.

### Chicago Catholic School Music Educators Association

▲ Activities of this organization for the current season include: (1) A meeting of the Choral Section October 26, at which a number of lay directors were present. A general invitation had been sent to those interested in choral work to hear the newly organized All-Catholic High School Choir in rehearsal under the direction of David Nyvall. This choir meets every Saturday morning at nine o'clock in the De Paul University School of Music and serves as a clinic group from Mr. Nyvall's class in choral training. (2) A clinic December 8-9, under the direction of Harry Seitz, of Detroit, with orchestra music performed on the afternoon of December 8, and band and vocal music on the afternoon of December 9. Ralph Rush, Cleveland Heights, Ohio, conducted the instrumental clinic. (3) A festival is to be held in February for choirs and glee clubs. Besides the appearance of the All-Chicago Catholic High School Choir, each school represented will present its vocal group under its own director for the assembled glee clubs. (4) A spring festival featuring a combination of orchestras and bands. Plans for this event are still tentative.

Information regarding the band, orchestra, and choral activities under the auspices of the Association should be addressed to Leo M. Leissler, O.S.M., Publicity Chairman, St. Philip High School, 3141 Jackson Blvd.

### In-and-About Harrisburg

▲ The In-and-About Harrisburg (Pa.) Music Educators Club, reorganized in 1936, has been extended to include music educators in Adams, Cumberland, Dauphin, Franklin, Lebanon, Perry and York counties. Officers for the 1939-40 school year are: President—Beulah Frock, York; Vice-President—Richard Neubert, Hershey; Secretary—Reuben

F. Longacre, Lebanon; Treasurer—Edward P. Rutledge, Annville. Members of the Advisory Board are Russell Shuttlesworth (Chairman), Harrisburg; Evelyn Waltman, York; D. Clark Carmean, Annville; Paul Harner, Hanover; James Weaver, Shippensburg. The club advisor is M. Claude Rosenberry of Harrisburg.

At the first Fall meeting October 16 at Kittochtinny Inn, Chambersburg, an open forum discussion on current problems in music education in the public schools was led by Mary Gillespie, director of the Conservatory of Music at Lebanon Valley College. A girls' sextet from the Chambersburg High School, Louise Henderson, music supervisor, supplied special music for the meeting.

Future club meetings scheduled are a choral clinic to be held February 5 at Lemoyne, and an orchestra clinic April 8 at West York. The choral clinic will be conducted by Clyde Dengler, director of music for the Upper Darby Schools, assisted by the mixed chorus of the Lemoyne High School. This chorus, under the direction of Mary Mead, music supervisor, was the state and national winner in Class B Chorus in 1939. The orchestra clinic will be under the direction of Bernard Mandelkern of the Mansfield State Teachers College, with the York County High School Orchestra as the demonstration group.

#### Michigan School Band and Orchestra Association

▲ In cooperation with the University of Michigan School of Music, the Michigan School Band and Orchestra Association will sponsor the annual music reading clinic for band, orchestra and solos and ensembles at Ann Arbor, January 13 and 14. The guest conductor for band will be Edwin Franko Goldman, director of the Goldman Band; for orchestra, George Dasch of Northwestern University. Clinic demonstrations will be given by students of the University School of Music, the Kalamazoo High School Band, the University of Michigan Concert Band, the University Symphony Orchestra, and the University String Orchestra.

The chairmen in charge of arrangements will be King Stacy (General Chairman), William Revelli (Local Chairman).

#### In-and-About Chicago

▲ Lilla Belle Pitts, nationally known music educator, delivered the principal address at the November 18 luncheon meeting of the In-and-About Chicago Music Educators Club at the Auditorium Hotel. Her subject was "Music in the Changing Curriculum." Louis Woodson Curtis, President of the M.E.N.C., spoke briefly concerning the national conference to be held in Los Angeles next spring. The Executive Committee of the M.E.N.C., as well as the presidents of the six Sectional Conferences and the presidents of the National School Band, Orchestra and Vocal Associations and the Music Education Exhibitors Association, were also in attendance at the meeting. Mrs. Avis Schreiber, immediate past president of the Club, spoke about the work of the Committee on Music for Progressive Education, the members of which were present. A string ensemble and a flute duo from the New Trier Township High School, directed by Marion Cotton, played various selections.—Fred R. Bigelow, President.

#### In-and-About Columbus

▲ The first meeting of the In-and-About Columbus (Ohio) Music Educators Club was held jointly with the In-and-About Dayton Club, in Dayton. A very interesting demonstration clinic in high school vocal music was presented, followed by a short concert by the Junior Philharmonic Symphony Orchestra under the direction of Miss Kline.

The second meeting was held Saturday, November 18, in Columbus. Joseph



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Clokey gave a short lecture on the American Troubadour. Instrumental and vocal music was presented by the Mount Vernon schools.

The next meeting will be a clinic under Joseph Leader of Ohio State University. The Journal will carry additional information about the meeting.

At the Fall elections the following officers were elected: President—Evelyn Ross, Columbus; Vice President—Gene Taylor, Mount Vernon; Secretary—Wilbur Ehrlich, Plain City; Treasurer—Milton Parman, London.

#### In-and-About Boston

▲ At the December 2 (Christmas) meeting of the In-and-About Boston Music Educators Club, a speaker from the Framingham Teachers College was featured as well as the Teachers College Glee Club.—Beatrice A. Hunt, Secretary.

#### OFFICIAL BULLETIN

### National School Music Competition - Festivals 1940

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## From Journal Readers

### Shall We Discontinue Piano Classes?

WE HAVE had group instrumental in-  
struction in our schools the last  
twenty years. During that time students  
in the elementary schools paid thirty cents  
for two thirty-minute lessons a week. In  
the junior and senior high school they  
paid forty cents for two fifty-minute les-  
sons a week. In the junior and senior  
high school this work has been regarded  
as a regular course and has been accepted  
as credit toward graduation.

Due to the depression and the economic  
situation in our state, the Board of Edu-  
cation has felt the necessity of maintain-  
ing the present charge for these lessons.  
Our teachers are efficient and capable.  
At the present time our classes are small,  
five and six in a class, and due to the  
difficulty in having them excused from  
other classes for these lessons, the class  
is a group in varied abilities and progress.

The question—and it still is a question  
as yet—has been put up to me as Director  
of Public School Music: Shall the schools  
discontinue this piano class work and  
allow the private teachers to take over  
the responsibility?

Can we find a method, which will put  
this work on a group class basis rather  
than a rotating individual instruction  
basis as it is at present?

I shall appreciate any advice or in-  
formation from JOURNAL readers in re-  
gard to the above questions. Many schools  
in our area do offer piano instruction.  
Detroit discontinued it some years ago.  
We all know the value of piano study.  
Shall the school attempt to promote this  
activity along with its other instrumental  
work? Shall the schools attempt to promote this  
work?—ROY M. PARSONS, Director, Pub-  
lic School Music, Highland Park, Mich-  
igan.

### Don't Be in a Dither!

I SUPPOSE it has been the experience of  
almost every music educator that, after  
reading many of the articles upon various  
pertinent points in his profession, he finds  
himself in a "bit of a dither." There  
are many earnest music teachers who are  
unable to realize that the various articles  
they read represent only *one person's*  
*opinion*; and while that person may be  
perfectly sincere in his remarks, what he  
writes need not be taken as "Gospel  
Truth." If you happen to find yourself  
home some evening with nothing in par-  
ticular to do, go through your music  
magazines (I suppose you save every-  
thing as all musicians do) and find  
articles written on the same subject by  
different people. It will take the accumu-  
lation of probably a year to have several  
articles on the same subject, with the  
possible exception of music appreciation.  
Read the articles, and then try to make  
a score sheet showing the points of  
agreement and the points of disagree-  
ment between the four or five individuals  
whose articles are under examination. I  
think you will be comforted. Also you  
will find that very few are entirely frank  
in their opinions; many writers try to  
"lean to both sides." Indeed, we are be-  
coming quite musically diplomatic.

In the September issue of the MUSIC  
EDUCATORS JOURNAL, we find titles like

these: "Choral Fads and Jitterbug  
Fancies," "Swing in the Classroom,"  
"Can You Take It or Leave It Alone?"  
I have read, heard, and been drawn into  
arguments about this subject so many  
times that after listening to some of the  
swingsters, I find that the Mr. Hyde in  
me is looking for a place to "jive," and  
the Dr. Jekyll says it can't be done.  
Why don't we be frank about it and  
realize that *our pupils and the rest of the  
folks are going to have their swing music  
and their jazz regardless of what we do  
or say.* As a child loves his chocolate  
eclair for a meal instead of for dessert,  
so youngsters like this sweet, sticky  
music. Our business is not to deprive  
them of it, but to show them its true  
worth and value, and help them learn  
that, just as chocolate eclairs are not  
good as a meal, neither is swing music  
good for the musical meal, that both are  
for dessert—or between-meals snacks.  
Then you will get the respect of the  
child, because you will indicate to him  
that you are up-to-date and sympathetic,  
and that music to you is a living, vibrant  
thing, any part of which can be explained  
to his satisfaction.

So, read your conflicting opinions,  
study them well, and then draw your  
own conclusions. I shall have to stop  
here, but I feel the urge myself to give  
one more personal opinion on this terrible  
(?) swing problem.—ERNEST HARES,  
Supervisor of Instrumental Music, St.  
Louis, Missouri.

### Are the Schools Leading or Following?

IF MUSIC be the food of love, play on,  
I said the lovesick duke in *Twelfth*  
*Night*. If music be the food of *peace*,  
play on, Americans in increasing num-  
bers are saying as they throng to sum-  
mer concerts, indoors and out of doors,  
in search of peaceful relaxation.

The above is quoted from the Septem-  
ber, 1939 issue of *Think*, a magazine pub-  
lished monthly by the International  
Business Machine Corporation, New  
York City. The magazine is devoted to  
a "survey of new things and thoughts  
in the world of affairs."

The article from which the quotation is  
clipped is titled, "Music in the Summer."  
The second paragraph goes on to say,  
"Music is apparently giving something  
to Americans for which they have been  
groping, and it is not confined to any  
class—an opportunity to come under the  
spell of that 'universal language' which  
for centuries has widened the horizons  
and calmed the spirit of succeeding gen-  
erations."

Then the writer mentions the large  
crowds which regularly attend the Gold-  
man Band concerts on the Mall in Cen-  
tral Park, New York, mentioning the  
fact that "Dr. Goldman, whose perform-  
ances used to be given over largely to  
stirring marches and other pieces with  
insistent emphasis furnished by brass  
instruments, has responded to the change  
in popular taste... has sought a reper-  
tory including Bach, Wagner, Liszt,  
Schubert and Sibelius."

The article makes special mention of  
a performance "a week or two ago when  
some 15,000 plain folk made themselves

comfortably at home with Beethoven's *Ninth* which not a few critics in the past have held was accessible only to the intellectual and artistic elite." The great audiences in Soldier's Field, Chicago musical festivals, the Boston Symphony "Pop" concerts which have been going on for more than a quarter century, the Berkshire Music Festival held annually at Stockbridge, Massachusetts, and many others such as Robin Hood Dell Concerts in Philadelphia, Chicago's Grant Park programs, and a score or more of others in the larger cities were cited as evidence of great interest by the people.

Of greater significance, however, are the summer concerts in smaller cities where there is less opportunity throughout the year to hear good music. Tulsa, Oklahoma, for example, if I may be pardoned reference to my "home town," is off the beaten track of symphony orchestras, opera companies, and other fine musical organizations. Our city has been struggling with the establishment of a symphony orchestra, and it seems that the greatest encouragement comes in the summer time. During the past two summers, series of Starlight Concerts have been given by an orchestra of seventy musicians under the direction of the Polish conductor, Jerzy Bojanowski, which have had an average attendance of between 3,000 and 5,000 people. This example is indicative of what is going on in many, many smaller communities throughout the country, and is one more evidence that people in all walks of life are becoming music minded, looking eagerly forward to opportunity to "come under the spell of the universal language" so often discussed by school music people. The radio, phonograph, the motion pictures, and the growing numbers of symphony orchestras have been steadily educating the peoples' taste for good music.

What have we in the schools contributed? Are we leading or following? What are we doing about it? *What are we going to do about it?*—GEORGE OSCAR BOWEN, Director of Music Education, Tulsa (Okla.) Public Schools.

#### As Others See Us

IT SEEMS entirely in order to print among the contributions "From Journal Readers" the following paragraph clipped from *The B. C. Teacher*, official organ of the British Columbia Teachers Federation, published at Vancouver, B. C., Normal F. Black, editor. The comments appeared in "Our Magazine Table," a regular and significant feature of *The B. C. Teacher*.

"From 'Greek Opera by High School Students' to 'Choral Fads and Jitterbug Fancies' takes in a lot of territory, but the MUSIC EDUCATORS JOURNAL manages to do this superhuman feat harmoniously. The second article mentioned deals extensively and intensively with the well-known modern conflict between advocates of good music as interpreted by an a cappella choir and the proponents of the 'smart' arrangements so dear to the heart of youthful 'swing' enthusiasts. Another article on somewhat the same theme is 'The Relation of Jazz Music to Art.' But to return to the first article, 'Greek Opera by High School Students.' We quote: 'The enduring charm and appeal of the classics received renewed emphasis last May when Purcell's tragic opera, "Dido and Aeneas," was presented by the music and

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art departments of the John C. Fremont High School in Los Angeles.' An outstanding feature of the article is that it is illustrated by five panel pictures of living statuary such as might easily have stepped down from a Greek frieze or come to life from Keats' Grecian Urn. Small wonder 'the 4000 students in the John C. Fremont High School became classic-minded.' And now, knowing that *The Classical Journal* has a section devoted to 'Classical Articles in Non-Classical Periodicals,' we hasten to draw the attention of our good friends to this contribution in *MUSIC EDUCATORS JOURNAL* by way of thanks for the kind letter addressed last month to 'Our Magazine Table.'

### In Response

CONGRATULATIONS, *MUSIC EDUCATORS JOURNAL*, for printing articles of such stimulating character that your readers are moved to respond with, to say the least, *ruffled* temper outbursts!

As one of the "affectees" of some recent articles I should like to put in my "nickel's worth" on three subjects:

(1) Thank you, Mr. Noble Cain of Chicago, for your statement: "I think that to desert the great and rich field of literature and to go out into the popular ballyhoo world of commercialism in order to bring to our boys and girls the claptrap that is to be found on all hands, is to desert our true calling as teachers." Also for your statement: "I would not turn 'thumbs down' on all popular music. It may be quite amusing and recreational, and it often has its place." In these two statements lies an excellent summary of the whole situation.

Jazz music (jitterbug or swing) and what we call *good* music are not identical in purpose. Each serves its own. Jazz serves chiefly, if not exclusively, that of recreation and relaxation; whereas the other kind of music serves that of giving the devotee an aesthetic experience. It seems to me that in our schools the latter should be our aim, Mr. Irving Cheyette of Pennsylvania; *n'est-ce pas?*

(2) "Music supervisors and choral directors glory in the successes of their a cappella choirs and glee clubs," says Mrs. Valentine Righthand-Glockner of Gloversville, New York.

"We sure do!" says I, "and why not?" Later on in her recent article, she says, "Beautiful a cappella choir singing is as rare as a non-conceited, non-egotistical musician." How very true!

But she forgot to mention that so is beautiful *accompanied* singing. We who "go in" for a cappella singing almost exclusively don't do it because we are one-tracked. We are merely trying to make the best of circumstances as we find them. Give us a "good" symphony orchestra or chamber orchestra, as the occasion demands, to accompany our choruses instead of a percussion instrument like the piano (which never did and undoubtedly never will blend with sustained pitch instruments), and accompanied singing will surely begin to flourish!

(3) Why, oh why, is nothing being done (I mean on a big scale) about college and university music curricula and the cataloging thereof? Mr. Clel T. Silvey of Chicago, whose abstract appeared in the Second Fall Issue, is evidently one of the few pioneers in this field today. It may interest him and others to know that at the University of Idaho three masters' theses on various

phases of college and university music curricula have recently been completed. One is a study of state universities; another of state teachers colleges and normal schools (to which yours truly pleads guilty); and the third, a study of private colleges.

We (the three thesis writers) found horrible discrepancies in every phase investigated, including courses required (music and academic), and in credits required in various courses for identical degrees. After looking over hundreds of school catalogs, I heartily agree with Mr. Silvey that something needs to be done about cataloging music courses!

What to do about all this? Here's my suggestion: (If you have a better one, let's have it, by all means!) Form an organization of the faculty members of the music departments of all the institutions of higher learning in the United States (with state or smaller divisions, of course) for the purpose of remedying the ills previously mentioned. Committees could then be elected to study and report on each specific phase of the matter, finding out in detail through thorough research of a really practical nature what and how much should be included in a standard curriculum of music in the institutions of higher learning of our country. It would also be well to do something about requirements for faculty members in these institutions, number of faculty members with reference to number of students enrolled and courses taught by each teacher in the various departments of music, the facilities available for the music courses in these schools of higher education, and standardization of catalogs. How about some action?—KATE MOE, *Director of Music, Itasca Junior College, Coleraine, Minnesota.*

### A Challenge To Music Teachers

MUSIC TEACHERS pride themselves on being progressive. Let one new idea be broached and most teachers will experiment with it until they find for themselves whether the idea will apply in their own work under their own particular conditions.

Teachers of today can look back on "eras" of methods. The military, disciplined classroom, the scale approach, the folk song, the harmonic approach, the falsetto, the project, the supervisor, the class instrument and voice, the hushed tone, the socialized classroom, the "break," the rhythm bands, the toy instruments, and eurhythmics have all had their day. The modern teacher uses no one method, but uses all approaches to learning, merely adapting them and shaping the method to fit his need. We call it progressive teaching.

Behind each change of method we find an exponent, a champion, who clamored for years to be heard. Many of their names have been forgotten. Knowing all of this, I venture to offer one idea.

I would like to hear favorable or adverse criticism from the teachers who are vitally interested.

For years, I have heard the polkas, the theme and variations, and the grand waltz fantasias of wind instrument players. I have suffered through inadequate andantes, similar rhythmic polkas and trios, and waited through the D.C.'s and D.S.'s until the soul-stirring codas brought the compositions to a close. More than that, I have listened to un-pianistic accompaniments and finger-defying interludes, during which the perspiring player shifted uncomfortably on

his feet, blew water from his horn or adjusted the reed, or stood as immovable as the rock of Gibraltar.

I rebel. Give me compositions in which the piano and wind instrument each has an integral part—a message to offer—with contrasting themes that give moments of enjoyment to the listeners, and in which the emotions of the performers can speak through melody. I am not alone in my demands. But until the compositions of the new, schooled musicians are given a chance, I will not be satisfied. —HARLO E. MCCALL, *Professor of Music, East Central State Teachers College, Ada, Oklahoma.*

### Eliminate the District Contests?

SCHOOL administrators are beginning to question the advisability of transporting large groups of boys and girls to numerous contests each year in order to be rated for eligibility to the state music contest. They never object to sending district winners to the state contest, but music directors are finding it increasingly difficult to secure a sympathetic hearing in regard to an elimination contest. Therefore, I would like to suggest a plan which would do away with the district contests, gain the approval of administrators and save unnecessary transportation and entrance fees.

The plan is simply this: *Bring the judges to the students instead of taking the students to the judges.*

This can be done with little change in the present organization. Judges selected by the district chairmen or the state music officials would travel to the schools in each district who wish to be rated or who wish to participate in the state music program. After completing the rating of schools in a district the judges would recommend organizations and soloists (two from each classification) to the state music contest.

Our present rating plan makes such a method practical. A band, orchestra, chorus, soloist or ensemble is not supposed to be compared with other such groups in its classification, but is rated superior, excellent, good etc., on its own merit. A good judge can tell without comparison whether or not a musical organization is superior.

It would be the duty of the district chairman to arrange the itinerary for the judges and to utilize their time to the best advantage. Schools desiring to be rated would pay the judges. The present rate is fifteen dollars a day, plus expenses. Judges could visit and rate several schools in one day, and two or three neighboring schools might cooperate in bringing the judges, which would make the cost negligible compared with the present cost of transportation plus entrance fees.

As for the judges, it would not be impossible to find one good man capable of rating all the music in the district. Perhaps it would be more satisfactory to have a vocal and an instrumental judge traveling together to schools in the district. In any event, even if there were several judges, it would be cheaper for most schools than to send contestants to two or three contests.

While it would take longer to judge a district under this plan, judges would be well paid for their work and visits to schools could be arranged to suit the convenience of the judges during a specified period of about one month. This month would end at least two weeks before the state contest in order to give

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the selected schools an opportunity to prepare for that event.

Nearly every school has a spring music program for the local public, at which time all musical numbers to be used in the forthcoming contests are presented. If district judges were present, such programs would be as stimulating to the students as a district contest, and certainly more interesting to the audience, particularly if the judges were to make a few remarks at the close of the program. The local public would support such a program much more enthusiastically than if it were asked to contribute funds to send the music department to some distant elimination contest. Also, if the judges later recommended a local group to the state

contest, there would be no lack of support from any community, as it would know that organization was worthy of support.

This plan might save embarrassment to young organizations who wish to participate in the state music program, but who are afraid they might suffer by comparison with older organizations. The judges could rate such groups privately and offer sympathetic and helpful suggestions. It is logical to assume that such a program would encourage more participation in the state music program and thus better representation in the state contests.

The present district contest has little to offer boys and girls from a social standpoint. Generally no opportunity is





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provided for boys and girls to get acquainted with music students from other schools, or even to observe what other groups are doing in a musical way. Many schools plan to have their organizations arrive at the contest just in time to present their numbers and then leave as soon as possible thereafter. For a large group to travel several miles to play or sing two, or at most three, numbers just to be rated by the judges seems hardly practical.

The proposed plan would have the approval of administrators and the local public; the plan lends itself readily to our present rating system, and it would encourage more participation and better representation in the state music program. Why not consider bringing the judges to the students instead of taking the students to the judges?—W. F. VON BROCK, *Director of Music, Galion, Ohio.*

[Editors' Note: From time to time music educators have debated the pros and cons of the plan outlined by Mr. Von Brock. In fact, the plan is similar in principle to procedures which have been followed in various localities for almost as many years as there have been music competitions. Mr. Von Brock's contribution, therefore, is given space not with the thought of presenting a new idea, but rather because of its interest in connection with the ever-current discussions of school music "competition-festivals," "adjudicated festivals," "home auditions," "visiting adjudicators," etc. etc.]

### Music Education in Teacher Training

I AM very much interested in this subject as touched upon in the September JOURNAL by Howard H. Hanscom of Nebraska State Teachers College, Wayne, and wish that music educators might take a more serious view of the conditions mentioned. For, just because a thing is, is not sufficient reason for allowing it to continue. Nor does it help much to argue the question, "Who Is to Blame for the Lack of Music Education in Teacher Training?"

It is a "vicious circle," and the M.E.N.C. might well "cut in" and help initiate some music education in teacher training.

It is true that we cannot expect the colleges and training schools to make up for the lack of background—missing because of the twelve years of "no music in the rural schools." The concentrated dose of music, given in one semester, cannot by any stretch of imagination be supposed to fill the void.

On the other hand, if music is now generally considered as an essential part of education, and a required subject in the curriculum of the public schools, is it right that these same colleges (training schools) should certify their students as qualified to teach if they are not able to do so in all subjects? At least, the training schools should properly qualify their statements as to proficiency and equipment of their graduates.

This, to my mind, is now the real flaw in "teacher education," and, as a supervisor, having to do with such products and the makeshifts we find necessary in dealing with it, I really mean FLAW.

However, there is one encouraging step forward in West Virginia, and so, perhaps, in other states and localities as well. Some three or four years ago we adopted the "County Unit Plan" in our school system, which, while working some hardships on some of the older and more settled city administrations, is be-

ginning to prove the salvation of the rural districts, particularly in music.

Out of a total of fifty-five counties, some forty-eight now have *county directors of music*, or *travelling teachers*. Through a strange law, passed by our Legislature at the same time the county unit came in, and because of corrupt practices among the then organized district supervisors who were really assistants to the county superintendents, it is unlawful to have "any supervisors, by any name, whatsoever." Hence the term "travelling teachers" has been adopted in most counties. And, fortunately, some of these have a real vision, and are earnestly attempting to put across a music program. They are not only visiting the outlying schools, and teaching in them, but they are holding weekly classes for the teachers, and coaching them in the work, thus building up the "background" heretofore missing. This, of course, is getting at the root of things and will eventually work out the solution to the problem.

At the same time, I want to put the blame right where it belongs, and believe that in our "standardizing" we should insist on certificates that certify. —J. HENRY FRANCIS, *Director of Music, Kanawha County Schools, Charleston, W. Va., and President, West Virginia Music Educators Association.*

### Monotones

FROM Journal Readers is an excellent innovation, serving as a clearing house both for those readers who agree and those who disagree. In the September issue, Dorothy Mancha's article on monotones and her reference to an earlier article by Mr. Blind remind us again that no scientific data on monotones and their treatment has been published.

For the past ten years at the three training schools of our University of California at Los Angeles, my colleague, Laverna L. Lossing, and I have been keeping data on the monotones, followers and normal voices among our hundreds of children. We are at present compiling this data into a clearer and more simplified form.

Wouldn't it be most helpful for the goal of every child becoming a normal singer, if supervisors and teachers of music would gather some data this year as to the monotone situation in their hamlet or city? Let's remove our light from "under the bushel." —HELEN C. DILL, *Supervisor of Music Training, University of California, Los Angeles.*

### From a Southern Member

THE articles in the MUSIC EDUCATORS JOURNAL are most interesting and varied. The magazine is especially valuable to us in the South, particularly since many times it is the only direct contact we have with the National Conference.—LETA KITTS, *Music Supervisor, Birmingham (Ala.) Public Schools.*

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## Harmony Throug Music

(Continued from page 16)

tional value, except for chord distinction, is probably slight. Not all keys or intervals need to be learned in an initial course in high school. Why worry a first-year student with such rarities as G-sharp minor or diminished thirds?

Ear training and keyboard facility are in many respects of more importance to the average student than written harmony, but since the opportunities for creative work are less in these phases (except in improvisation), it is probably desirable to make the course center around writing. However, there should be a definite aural and keyboard application of what is done in harmony. This application may vary greatly in intensity.

Since aural perception is the basis of music and is not limited by lack of keyboard facility, it should be especially stressed. It may be of three types: (1) recognition of the most general and obvious characteristics such as cadences, meter, etc.; (2) recognition of chord qualities, major, minor, or dissonant; and (3) the actual writing of the outside voices and naming of the chords. Any class should reach the second level and experiment with simple material on the third level. However, great care must be taken to select music for dictation which is pleasing and easy enough to write.

The amount of keyboard harmony is naturally limited by the pianistic ability of the class, although here again all the class should participate in some realization of music at the piano. Playing by ear should be encouraged through the harmonization of familiar songs and the repetition of short melodic and harmonic fragments first played by the instructor. Some students who have difficulty expressing themselves on paper will often improvise readily, and this, too, should be fostered. Those who play some orchestral instrument should be helped in applying what they learn to their instrument, although naturally the application will be more melodic than harmonic.

With all of musical literature as a textbook, the task of the instructor becomes correspondingly interesting and difficult. But if he will let the music—real music—speak for itself, discarding figured bass and all that it stands for, problems of interest and technique will disappear and the so-called "theory" course will be found instead to be not a mass of useless and unrelated technicalities, but, in the words of a recent book, an adventure in "discovering music."

## In Behalf of the Wives

(Continued from page 26)

One could take paragraphs to describe the mental agonies of the band leader's wife when we "forgot the music." On one occasion, the band, scheduled to play at our institute, forty miles away over a tortuous mountain route, had chartered a special train. Four miles out of town, it was discovered that the music was not riding with us, so off the train and back to town my husband ran, picked up the music, jumped into our automobile, and tore over the highway, which followed the same mountainous route, to arrive a

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quarter-hour before the train. Being on the train, it was my duty to maintain the dignity, calm and cheerful mien expected of the band director's wife—while at the same time imagining myself the band director's widow because of the terrible things that might be happening on that wild dash over mountain roads. If we wives could get together, many such tales could be told—some humorous, some tragic, but all experiences that could happen only to us.

Certainly it is not entirely easy to be a loving helpmate to these busy men who still in many places are pioneering in public school music. It is a constant nerve strain we are under, an everlasting program of encouragement and optimism we must carry out, a never ending effort on our part to keep the balance wheel in place in the slave-driving programs our husbands must follow. But being of the temperament they are, I wonder if our husbands would lead a serene, peaceful life if they could? They'd be sure to find some molehill to turn into a mountain.

And did I say I wished I had majored in something other than music? No, I don't really. Being a musician puts me on an even basis with my husband's students, keeps me in close contact with his daily problems, makes me patient and tolerant where a non-musical wife might be excused for failing to be sympathetic.

This life I lead is full of unexpectedness and thrills. And on behalf of myself and my friends who are also the wives of music directors in schools throughout the land, and who are repeating and experiencing the same things I have put down here, I want to say, *we love it!*

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# AD LIBITUM

E. S. B.

DEEPLY AS SOME OF US may deplore the overemphasis placed nowadays on the athletic motif in our institutions of learning, it is consoling to remember that other forces are at work in education which tend to strike a decent balance. Possibly never in the annals of mankind has the task of the educator been more consciously in the minds of the citizenry than now.

Discovery has been made that the educator wields—or can wield—tremendous power in shaping the lives of those who come under his tutelage. In the highly specialized field of music education, the teacher is privileged to awaken not alone the mind of the student, but his soul.

Alfred Mirovitch, whose address delivered at the M.T.N.A. convention in Washington last December has been printed in condensed form in a fall issue of *Music Teachers' Review*, has this to say:

"Seldom, if ever, throughout the history of the world, has education been called upon to perform as far-reaching a task in the service of a nation, a race—in the service of civilization itself—as it is today. There are great forces moving in the world today, which by precept and implication are trying to destroy all that Democracy stands for—our whole concept of the real values of life, the dignity of life itself.

"It is not merely brute force we are opposing; we are opposing a destructive philosophy of life. It is the Human Spirit which is at a crisis today. And to defend it, education is perhaps the most powerful weapon . . .

"If we have this passionate awareness of our great responsibility . . . should we not . . . examine our entire approach, our attitude toward the teaching of music, as well as the measure of our own preparedness to meet the greater demands of our time and the needs of the rising generation? Should we not ask ourselves why every year thousands of children and young people give up—or are made to give up—music after only a very few years of study? . . .

"Let us resolve . . . to teach as primarily devoted to the great cause of music, and in full realization of what music will mean in the life of the individual and for the nation. Let us resolve . . . to give unstintingly and to all who manifest their earnestness in seeking knowledge. Let us make even the humblest disciple feel keenly that we are leading him on the same road toward beauty and accomplishment—even though he may not go far along that road . . ."

THE SEASON for renewing the bonds of friendship lies close at hand. Scoff as one may at the rank commercialism of the greeting card industry, there is no denying that a message from a distant and time-tried crony at Christmas sends a wave of happiness through the hardest of arteries. Let us forget that someone is making capital out of the noblest emotion of which the human heart is capable—that is not our worry. Our concern is to see that we remain worthy

of the friendships that have come our way.

Friends . . . why be ashamed that we cherish them, and to remind them of it once (if not oftener) every year? True, there is slight significance attached to the greeting sent by Mrs. X to Mrs. W unless some real feeling goes with it. Still, in a world harrassed by man's inhumanity to man, one can conceive of things more harmful and more unnecessary than the most perfunctory of holiday cards.

As put so eloquently by Blair:

"Friendship, mysterious cement  
of the soul,  
Sweetener of life, and solder  
of society,  
I owe thee much; thou hast  
deserved from me  
Far, far beyond what I can ever  
pay."

IT IS COMMON KNOWLEDGE that the presence of women in the personnel of the great symphony orchestras is infrequent in the extreme. This discrimination does not, however, prevent the ladies from playing most capably in organizations of their own, such as the Los Angeles Women's Symphony (credited by *Time* with being the oldest) and the Chicago Woman's Symphony (credited by *Time* with being the finest).

This season the Chicago Woman's Symphony abandoned its policy of engaging only women conductors, and introduced a man to their podium. So far, Mr. Izler Solomon has given excellent satisfaction to both orchestra and audience, although he has made some radical changes in the former.

The new leader's name lends itself readily to the turning of a witty phrase by those Chicagoans so inclined; hence in that city the new combination is dubbed "Solomon and His Wives" and "87 Girls and a Man." None of the fun-making has caused the orchestra any uneasiness, it may be assumed, since they are receiving favorable attention from the local critics, who seem to agree that (to quote *Time* once more) "a man was what the Woman's Symphony has needed all along."

ONE OF THE high grade programs on the ether today is, as we all know, the one called "Information Please." That such a program can be maintained over a considerable period of time, with an audience sufficiently large to justify its continuance, is a remarkable symbol of the advance in public thinking. America Marches On culturally, and nothing is more indicative of this progress than the popularity of "Information Please."

It may be argued, of course, that at least part of the program's appeal is attributable to the human love of a sporting proposition—and hearing questions propounded which stand a fair chance of stumping the persons questioned is undeniably a sporting affair.

The participants in this radio offering are individuals whose mental equipment is decidedly above the average; a man

like Oscar Levant, for example, shows himself so brilliant as to leave his hearers amazed and gasping. His knowledge seems inexhaustible; indeed, he appears well-nigh omniscient, so tremendous and varied is his acquaintance with fact.

Thus it does not surprise us to find Mr. Levant's current articles in *Harper's*, fascinating and informative. Writing of the foremost orchestral leaders of the present day, he reveals the by-now-expected powers of analysis and criticism. His first article, called "Music in Aspic," concerned the great orchestras from the angle of the players in relation to their conductors. His second consists of a summary of reasons why, in his opinion, "Koussevitzky, Toscanini and Stokowski" (as the heading reads) are unequalled today in their sphere.

To the Boston Symphony Orchestra Mr. Levant accords the palm by rating it "unquestionably the greatest in the world," a judgment in which he will have the enthusiastic support of many devotees. *Harper's* is authority for the news that, on the personal side, Author Levant is "tall, lean, and dark . . . not yet thirty years old . . . started out as a child prodigy . . . studied with Arnold Schoenberg . . . has written a string quartet, a piano concerto, and a number of other works . . ."

HISTORY IN A GARDEN, as seen by F. V. H., contributor to the "Line o' Type or Two":

"I strolled in a spacious garden.  
"American and Chinese elms, English hawthorns and Italian Lombardys I found in cordial comradeship; Austrian and Scotch pines, Swedish, Greek and Irish junipers snugly clustered with Norway spruce and Japanese yews; congenial groups of Russian olives, Spanish tamarix, Persian, Hungarian, and French lilacs neatly bordered the German iris—and all living together in perfect accord!

"I marveled at such harmony and friendliness. No sign of hatred or envy was apparent."

WOULD YOU FAINT forget wars and rumors of wars at the approaching Christmastide? If so, and you desire help in invoking the correct humor for carol-singing, hanging up stockings, eating plum pudding and kindred seasonable pursuits, it is recommended that you turn again (for you have no doubt already read it) to page 179 of Ogden Nash's collection of nonsense verse called *I'm a Stranger Here Myself*, where a poem is found headed "Merry Christmas, Nearly Everybody."

The copyright restrictions are very rigid, but at the risk of landing rather unpleasantly in jail this Yuletide, a hint of the theme of the poem must be given, for what could be more apropos than Ogden Nash's sentiment:

"Hence my thesis . . .  
Which is that I think it is much  
nicer to have a nice Christmas  
than to blow somebody to  
pesis . . ."

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BAND INSTRUMENTS



Above. **MOOSEHEART (ILL.) HIGH SCHOOL TROMBONE QUARTET**, coached by Bandmaster Frederick N. Schwarz, 1st Division winners, Region 3. 100% Conn equipped; Eugene This, 6-H; George Murphy, 32-H; Wallace Nichols, 32-H; Eugene Powers, 30-H.

Right. **MOOSEHEART (ILL.) HIGH SCHOOL FRENCH HORN QUARTET**, coached by Bandmaster Frederick N. Schwarz, 1st Division winners, Region 3. All Conn equipped; Joseph Harant, 6-D; John Del Monaco, 6-D; Frank Will, 6-D; Clarence Newman, 4-D.



Right. **GRINNELL (IOWA) CLARINET QUARTET**, coached by Bandmaster Paul W. Behm, 1st Division, Region 2. Three out of four play Conns. Left to right: Julie Macy; Lester Rilea, Conn 44-N; Mary Ann Howell, Conn 472-N alto; Dorothy Lincoln, Conn 452-N bass.



Above. **CAMDEN (ARK.) CORNET QUARTET**, coached by Bandmaster L. E. Crumpler, 1st Division, Region 7. 100% Conn equipped; James Bechtelheimer, 22-B trumpet; Buddy Kennedy, Victor Special cornet; Felix Loney, Victor Special cornet; Leslie Crumpler, Victor Special cornet.



Above. **JEFFERSON H. S. SAXOPHONE SEXTET**, Lafayette, Ind. 1st Division, Region 3. Five members shown all play Conn saxophones; Philip Muller, 12-M baritone; George Hart, 14-M bass; Edward Minniear, tenor; Robert Fischer, tenor; and Merle Rose, Conn tenor and alto saxophones and Conn clarinet.

Below. **SCOTTSBLUFF (NEBR.) CORNET TRIO**, 1st Division, Region 9. Arden Houser, Conn 80-A Victor cornet; Johnny Colbert, Conn Connqueror 40-A cornet; and Leonard Bates, Scottsbluff's fourth winning trio in 4 years.



Above. **MONTROSE (COLO.) H. S. BRASS SEXTET**, coached by Bandmaster Loyde Hillyer, 1st Division, Region 10. Five out of six play Conns. Left to right: Dean Vaughn, 38-K sousaphone; Norman Vote, Conn euphonium; Ewalt Anderson, 4-H trombone; Jack Hughes, Conn French horn; Bill Hubert; Billy Paul, 80-A Victor cornet.



Above. **ARCADE (N.Y.) TRUMPET TRIO**, coached by Bandmaster Anthony Gorruso, 1st Division, Region 4. Two out of three play Conns. Left to right: Lewis Merrill, Hubert Richie and Robert Greatwood.



Left. **STERLING MORTON (CHICAGO, ILL.) H. S. CORNET TRIO**, coached by Bandmaster John Sovinec, 1st Division, Region 3. Left to right: Harold Beranek, George Olisar and Jerry Hustak. All play Conn Victor 80-A cornets.



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## PHONOGRAPH REVIEWS

PAUL J. WEAVER

### RECORDS FOR CHILDREN

Two of the most exciting recent recordings are announced as intended for children, and will find wide use among people of all ages—they are childlike, rather than childish, in the simplicity and directness of their appeal. One of them is called **Little Black Sambo's Jungle Band**, Victor set BC-17, three 10-inch records; the other is **Prokofiev's Peter and the Wolf**, Victor set M-566, four 12-inch records. The Sambo Band, concocted by Paul Wing and Frank Novak, retains the spirit and charm of the familiar child's book, and by means of very clever music and narration contains a complete (though disguised) exposition of the whole idea of ensemble music and the whole idea of polyphonic music. The Prokofiev work uses exactly the same plan of illustrated narration of a fanciful and charming tale; it is much more pretentious music, as one would infer from the fact that it is done by Koussevitzky and the Boston Symphony. Whether it is better music than the Sambo Band, and whether it accomplishes its purposes more effectively, are at least debatable questions. It may shock some music teachers to know that this reviewer has recently given a lecture on polyphony to a group of college upperclassmen, using as illustrations the Sambo Band and the Sanctus from Palestrina's Missa Papae Marcelli.

The Junior Programs Opera Company is responsible for an intriguing recording based on Rimsky-Korsakoff's opera, *The Tale of Tsar Saltan*, and called **The Bumble-Bee Prince**; Victor set BC-14. A mixture of narration and singing is supported by a continuous accompaniment on piano and Hammond organ. Many teachers will find this a very useful recording.

### CHAMBER MUSIC

Ernest Bloch's *Suite for Viola and Piano* is a work of compelling beauty, and is gloriously performed by William Primrose and Fritz Kitzinger; Victor set M-575. This is Bloch at his best, writing in a free but always interesting style, and imparting to his music that fervid mysticism and impassioned expression which stems from his race and of which he is this generation's most effective spokesman.

Four very fine recordings of sonatas for violin and piano have recently been released: the **Beethoven No. 8**, in G Major, Op. 30, No. 3, played by Nathan Milstein and Artur Balsam, Columbia set X-137; the **Lekue in G Major**, played by Heptibah and Yehudi Menuhin, Victor set M-579; the **Mozart No. 39**, in B Flat Major, K. 454, played by Denise Soriano and Magda Tagliafero, Columbia set X-131; and the **Schumann in A Minor**, Op. 105, played by Adolf Busch and Rudolf Serkin, Victor set M-551. In all four cases, the performances are of superior quality; the Lekue work, one which makes great technical and musical demands, is now recorded for the first time. The Schumann work is seldom programmed, which makes the recording all the more welcome.

There are two excellent recordings of string quartets, both by Bohemian composers: the **Dohnanyi No. 2**, in D Flat Major, Op. 15, played by the Roth Quartet, a resonant full-bodied, exciting work, Columbia set M-367; and the **Dvorak No. 3** in E Flat Major, Op. 51, played by the Lener Quartet, Columbia set M-369, a work filled with the Slavonic folk idioms which characterize all of the earlier music of this great peasant composer.

A quintet of ancient instruments, La Societe des Instruments Anciens (which means the Casadesus family group) plays on Columbia set X-132 a rather thin-blooded but pleasant suite composed by the leader of the group: **Henri Casadesus' Les Recreations de la Campagne**.

A sextet composed of the Lener Quartet and two horns played by Aubrey and Dennis Brain gives a fine performance of one of the most charming chamber compositions by Mozart, **Divertimento No. 17**, in D Major, K. 334. The adagio and the first minuet in this five-movement suite are among the choicest compositions of the classic school.

Two fine recordings have been released of music for chamber orchestra. The first of these is a stunning performance of **Handel's Concerto Grosso No. 5** by Weingartner and the London Philharmonic, Columbia set X-142. The other presents eighteenth century English music which is almost totally unknown in this country, finely played by Arthur Fiedler's Sinfonietta, Victor set M-609; it contains a **Miniature Suite** by John Christopher Smith, the protégé and great friend of Handel during his later years, and an overture called **The Power of Music** by William Boyce, Smith's somewhat better-known contemporary. For courses in the history of music, this set is a fine acquisition.

### BAND MUSIC

A set which should be very useful in schools is called **Famous American Marches**, Victor set P-5. It contains familiar and less familiar pieces by Sousa, Zimmerman, McCoy, Goldman, Bigelow and Meeham. The performance is by Edwin Franko Goldman and his band, which is sufficient proof of the fine standards exhibited.

### ORCHESTRA MUSIC

**American Music for Orchestra** is a well arranged forty-minute program selected by Howard Hanson, finely presented by him as conductor of the Eastman-Rochester Symphony Orchestra; Victor set M-608. The set includes **Chadwick's Jubilee**, a more interesting piece than many of the concert overtures often used for program openers; the **Dirge from MacDowell's Indian Suite**; **Paine's Prelude to Oedipus Tyrannus**; **Kent Kennan's Night Soliloquy**; and **Griffes' The White Peacock**. Dr. Hanson, long recognized as a champion of American music, has never done a better service for this cause; for he has vividly proved his point with a program which is worthy of the finest conductors, orchestras and audiences to be found anywhere, in any country.

As though to supplement this movement, Howard Barlow and the Columbia Broadcasting Symphony give a complete performance of the **MacDowell Indian Suite**, (Suite No. 2, Op. 48), of which Dr. Hanson included the slow movement, Columbia set M-373. This powerful work is probably the best composition so far based on melodies of North American Indian tribes. The fine performance and recording add to the value of this interesting and useful release.

**Beethoven**. A superlatively fine recording of **Symphony No. 1** is played by Toscanini and the B.B.C. Symphony Orchestra; also included in the volume is an equally fine performance of **Brahms' Tragic Overture**, Op. 81, Victor set M-507. **Symphony No. 2** is at last available in a first-rate performance and recording; by Weingartner and the London Symphony, Columbia set M-377. Weingartner continues what

it is hoped will be a complete Beethoven orchestral recording, by making two other sets with the London Philharmonic: **Eleven Viennese Dances and the Second Entr'acte from Egmont**, Columbia set X-133; and **Die Weihe des Hauses Overture and The Death of Clarchen from Egmont**, Columbia set X-140. The dances and the overture are relatively unimportant Beethoven; and these two Egmont excerpts are definitely not so good as the familiar overture to that work; but all four compositions should have a chance to be known, and are rarely heard in concerts or broadcasts and are therefore welcome in these fine recorded performances.

Sir Thomas Beecham has made yet another **Bizet Carmen Suite**, and, so far as recordings go, has done the best job of anyone to date, Columbia set X-144. His arrangement contains the preludes to all four acts, the boys' Garde Montante chorus from Act I, the Danse Boheme and the Chanson Boheme. The performance and recording could hardly have been improved upon.

By far the best recorded version of the **Elgar Enigma Variations** is the new one by Sir Adrian Boult and the B.B.C. Symphony Orchestra, Victor set M-475.

Howard Barlow and the Columbia Broadcasting Symphony have made a very fine recording of the complete **Goldmark Rustic Wedding Symphony, Op. 26**. The second and third movements of this work are well known; the others deserve to be, especially the fine Theme and Variations, First Movement, Columbia set M-385.

The same artists are also to be thanked for a fine performance of **Haydn's Symphony No. 98, in B Flat Major**, Columbia set M-370. Number 4 of the Salomon symphonies, this work is not, but should be, as well known and as often heard as the Surprise, the Military and others of the set.

Fiedler and the Boston Pops Orchestra give a stunning performance of **Ravel's Bolero**, and fill out the set with a clever "pièce caractéristique," **Halvorsen's March of the Boyards**, Victor set M-552.

The first really good recorded performance of **Respighi's The Fountains of Rome** is now released, the performance by John Barbirolli and the New York Philharmonic Symphony, Victor set M-576. This highly poetical music is among the finest modern Italian compositions.

#### CONCERTOS

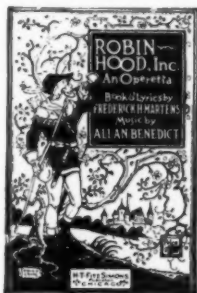
**Bloch's Concerto for Violin and Orchestra** is played by Szilgeti with the Paris Conservatory Orchestra under Charles Munch, Columbia set M-380. The first performance of this work was given less than two years ago by Szilgeti and the Cleveland Orchestra. It is much more complex music than the viola suite reviewed above, and hence seems less spontaneous and somewhat less immediate in its appeal; but a single hearing convinces one that this is an important work, worth learning and knowing.

**Liszt** at his best is heard in **Concerto No. 1**, played by Emil Sauer and the Paris Conservatory Orchestra under Weingartner, Columbia set M-371. And Liszt at almost, if not quite his worst, is heard in the **Fantasia on Beethoven's Ruins of Athens**, a worthless rehashing of a fine original, not saved even by the brilliant performance given to it by Egon Petri and the London Philharmonic under Leslie Howard, Columbia set X-136.

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## National Competition-Festivals

CONTINUED FROM PAGE FORTY

### REGION NINE

East Colorado, Kansas, Missouri, Nebraska

▲ Kansas City, Missouri, will be host to the 1940 Competition-Festival, to be held May 9-11. At the Regional Board of Control meeting in Kansas City in May of this year, plans were discussed for both the 1940 and 1941 Competition-Festivals. Competition events include: Band (concert and sight reading), marching band; Chorus (concert and sight reading); Glee Clubs (concert and sight reading); Orchestra (concert and sight reading); Small Ensembles: (a) instrumental—string, brass and wood wind; (b) vocal—boys' quartet, girls' trio, girls' quartet, mixed quartet and madrigal singers; Solos: (a) instrumental—string (including piano and harp), wood wind, brass, percussion and baton twirling; (b) vocal—high, medium and low, in both male and female voices.

The Region Nine Clinic took place December 7-9 in Beatrice, Nebr. Clinic directors were: (Vocal) Arthur Westbrook, Lincoln, Nebr.; (Orchestra) Leo Kucinski, Sioux City, Ia.; (Band) Carleton Stewart, Mason City, Ia. An All-State High School Orchestra, Band, and Chorus, with 90 to 100 players each, were used as clinic demonstration groups and also gave a combined concert December 9.

Officers of Region Ten are: Chairman—Lytton S. Davis, Board of Education, Omaha, Nebr.; Secretary-Treasurer—Dean E. Douglass, State Dept. of Education, Jefferson City, Mo.; Vice-Chairmen: (Band) John T. Roberts, 2533 E. Eleventh Ave., Denver, Colo.; (Orchestra) Arthur G. Harrell, Kearney Public Schools, Kearney, Nebr.; (Vocal) Dean E. Douglass.

Address all inquiries concerning the 1940 Competition-Festival to Wilfred C. Schlager, 228 Library Bldg., Kansas City, Mo.

### REGION TEN

South Idaho, East Nevada, Utah, West Colorado, Southwest Wyoming

▲ The 1940 Competition-Festival will take place early in May at Grand Junction, Colorado.

Region Ten will hold a Band, Orchestra and Vocal Clinic at the Utah State Agricultural College, Logan, January 21-24. A. R. McAllister, Joliet, Illinois will represent the National School Music Competition-Festivals Committee and will be guest conductor of the band. For further information regarding this event, communicate with N. W. Christiansen at the college, who will be director of the clinic.

Officers of Region Ten are: Chairman—W. H. Terry (address all inquiries concerning the 1940 Competition-Festival to Mr. Terry); Vice-Chairman—R. G. Ayres, Box 351, Delta, Colo.; Secretary-Treasurer—J. F. Beatie, Grand Junction, Colo.

### VOCAL SELECTION COMMITTEES

**M**USIC SELECTION COMMITTEES for 1940-41 have been announced by Mabelle Glenn, President of the National School Vocal Association, as follows. The committees will commence work immediately on revision of the choral and vocal solo and ensemble lists for publication in the 1941 School Music Competition-Festivals Bulletin.

**A Cappella Chorus:** Peter D. Tkach (Chairman), 4614 Arden Ave., Minneapolis, Minn.; George R. Howerton, Evanston, Ill.; Noble Cain, Chicago; Gertrude A. DeBats, Bedford, Ohio; Carol M. Pitts, Trenton, N. J.; Peter J. Wilhousky, Brooklyn, N. Y.; Charles W. Lawrence, Seattle, Wash.; Margaret Goheen, Tacoma, Wash.; Kenneth Hjelmervik, Aberdeen, Wash.

**Accompanied Chorus:** J. Russell Paxton (Chairman), 5505 Pleasant Run Parkway, Indianapolis, Ind.; Herbert T. Norris, Pullman, Wash.; Walter H. Butterfield, Providence, R. I.; Harold A. Decker, Alton, Ill.; Andrew J. Loney, Jr., La Grande, Ore.; Wayne Hertz, Ellensburg, Wash.; Jean Acorn, Portland, Ore.; David Nyvall, Jr., Chicago.

**Mixed Small Ensembles:** Alfred Spouse (Chairman), 267 Westminster Rd., Rochester, N. Y.; Mildred Lewis, Lexington, Ky.; Olaf C. Christiansen, Oberlin, Ohio; W. R. McIntire, Paw Paw, Mich.; Jane Wilson, Snohomish, Wash.; Esther C. Leake, Medford, Ore.; Harry W. Seitz, Detroit, Mich.

**Boys' and Girls' Small Ensembles:** C. Scripps Beebe (Chairman), Centralia, Ill.; R. N. Carr, Glen Ellyn, Ill.; Alice Doll, Decatur, Ill.; Leo Grether, Cincinnati, Ohio.

**Boys' Glee Club:** Haydn M. Morgan (Chairman), Newton Public Schools, Newtonville, Mass.; Richard W. Grant, State College, Pa.; Charles Lawrence, Seattle, Wash.; Paul M. Riley, Kingsville, Tex.; Maynard J. Klein, New Orleans, La.; Roy J. Johnson, Commerce, Tex.

**Girls' Glee Club:** Ruth B. Hill (Chairman), 335 West Tenth St., Anderson, Ind.; Joseph A. Leeder, Columbus, Ohio; Harold H. Tallman, Detroit, Mich.; Amy Young Burns, Wellesley, Mass.; Leslie Armstrong, Olympia, Wash.; Sam Stone, Rosalia, Wash.; Ray E. Gafney, Milwaukee, Wis.; Harling Spring, Kansas City, Mo.

**Sight Reading:** Lorrain E. Watters (Chairman), 629 Third St., Board of Education, Des Moines, Ia.; Lytton S. Davis, Omaha, Nebr.; Frederic Fay Swift, Iion, N. Y.

**Solo:** Anne E. Pierce (Chairman), 209 Lexington Ave., Iowa City, Ia.; F. H. Haywood, Hollywood, Calif.; William Breach, Buffalo, N. Y.; Bernard U. Taylor, New York City; George Oscar Bowen, Tulsa, Okla.